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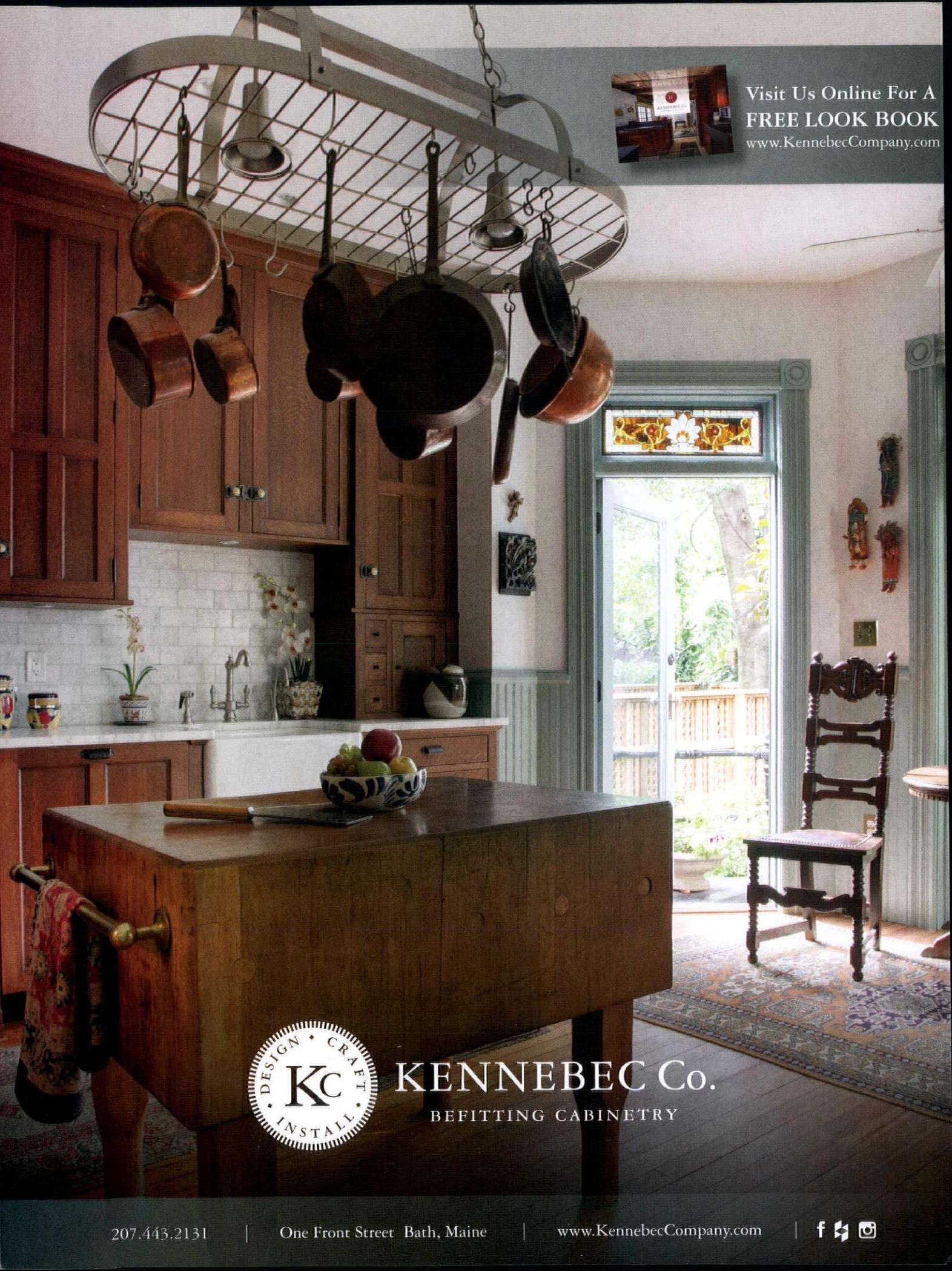
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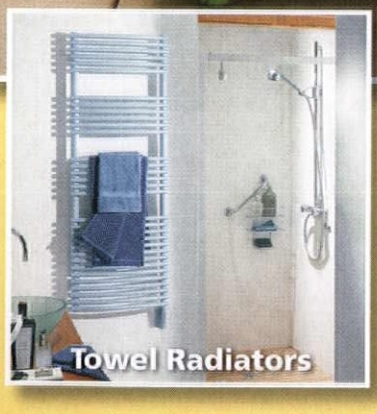

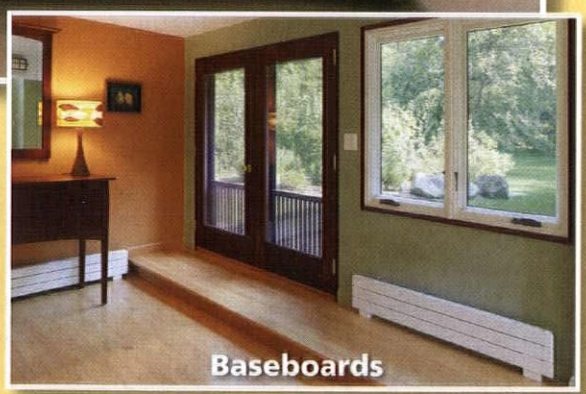

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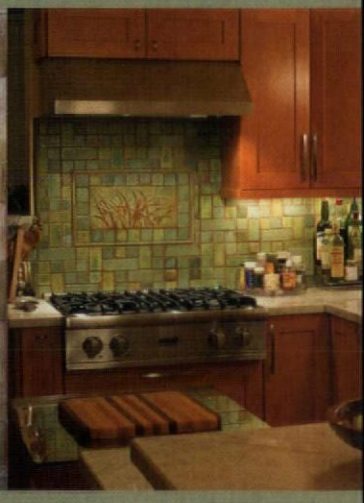

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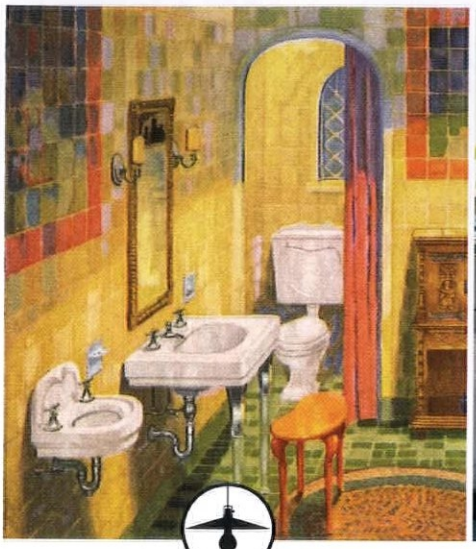

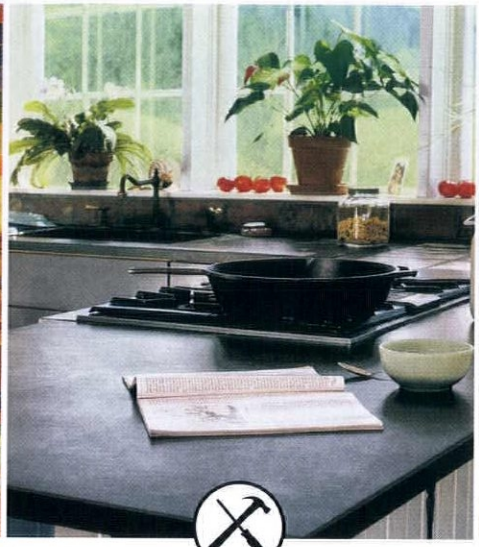

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ON THE COVER A bright new kitchen enhances the restored Memphis home.
PHOTO BY GRIDLEY + GRAVES. SEE STORY ON PAGE 76.

Long-time OHJ readers sent photos of their most recent restoration—and the previous house they left behind (in the snow). See page 18.

The tap runneth over

A recent OHJ reader survey turned up the fact that many subscribers are on their fourth—or seventh!—serial restoration. (OHJ launched in 1973 and many people have been with us for a good part of the ride.) Unlike flippers, they live in the houses they restore. I'm on the lookout for that trend as I correspond with readers and produce stories. Michigan homeowners Tom and David sent photos of their Shingle Style makeover and its farmhouse kitchen, mentioning in passing that this sixth project was possibly their last. David sent a photo of the sprawling Queen Anne house they'd meticulously restored and then sold during the move to the lake. Amazing.

People who restore old houses tend to have related passions. "Thank you for mentioning Ishpeming," David wrote to me; "I'm almost as passionate about our adopted hometown as I am about restoration and the recycling of materials. Landfills be damned!

"It was hard for us to sell the Victorian," he continued, "but it was as 'done' as an old house can be. Our buyer grew up just five doors away and had always loved this home. We were happy to transfer our old house to him and his lovely English wife, and to move ahead to rescue the turn-of-the-century house on the water. Did I mention that payments on our current home are half of what they were on the previous? It'll be paid for by our retirement."

And so preservation-minded homeowners quietly continue their stewardship of these old houses that embody the past and anchor neighborhoods. The sensibility extends now beyond early and Victorian and Craftsman-era homes to those built between the big wars and also to postwar Modern houses. Each period has its own unique architectural record worth preserving—for the fun of learning, for their aesthetics, and for posterity. Not every old building can be saved, or should be, but a good house of its time is best regarded as a survivor.

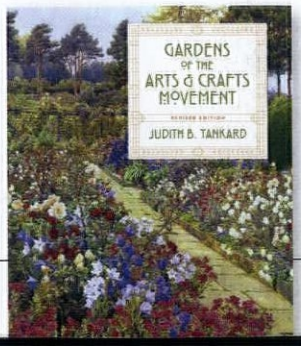
SIDE NOTES

GARDEN ECSTASY

"The Movement gave the garden a new definition as a harmonious component of the house. It is, in fact, impossible to appreciate garden design of the Arts & Crafts era without understanding the house, or the house without its garden," writes landscape scholar Judith B. Tankard in this marvelous new revision of her 2004 book. Updated images and examples from American designers make the book even more compelling for today's landscape architects, gardeners, and homeowners.

Tankard starts with the great works in England, by Shaw, Webb, Voysey, Baillie Scott, Lutyens and Jekyll. She moves to a more homespun Craftsman style in America, seen in the work of Greene & Greene, Olmsted, Wright, Shipman, and anonymous expert gardeners. See what it means to garden architecturally. The hundreds of paintings, archival images, and photographs will make you happy.

Gardens of the Arts & Crafts Movement by Judith B. Tankard. Timber Press, 2018, 300 pp.



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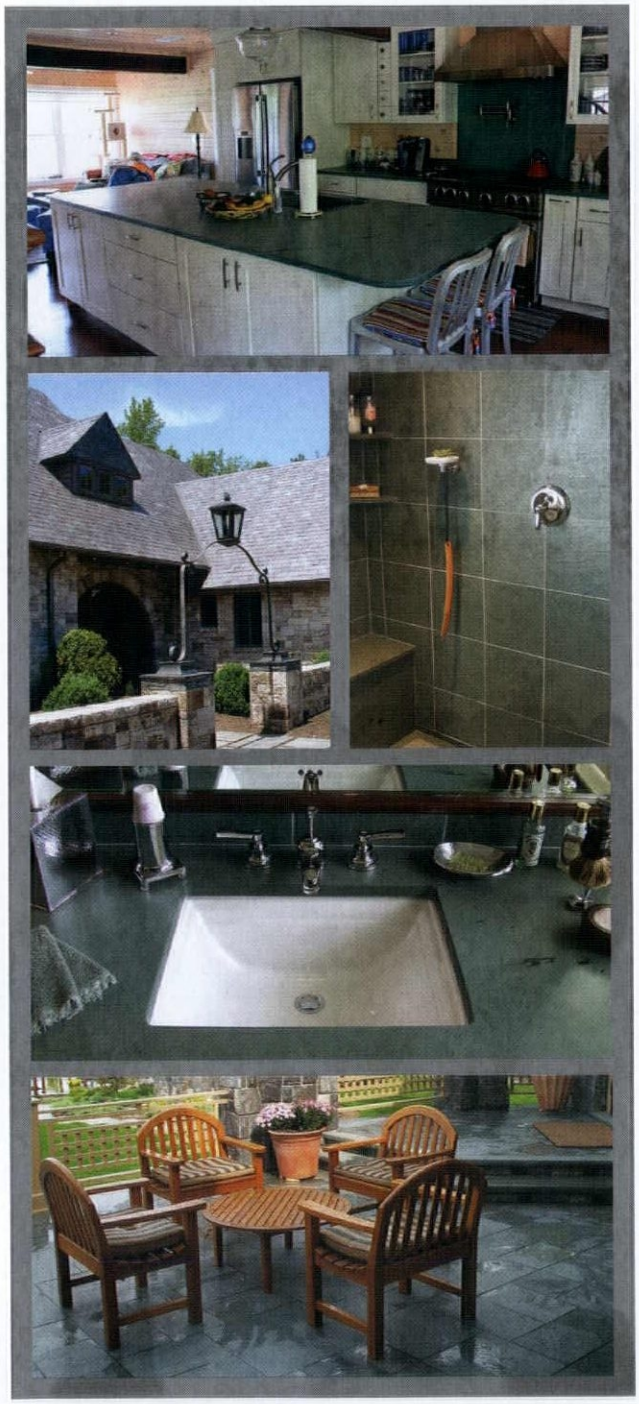

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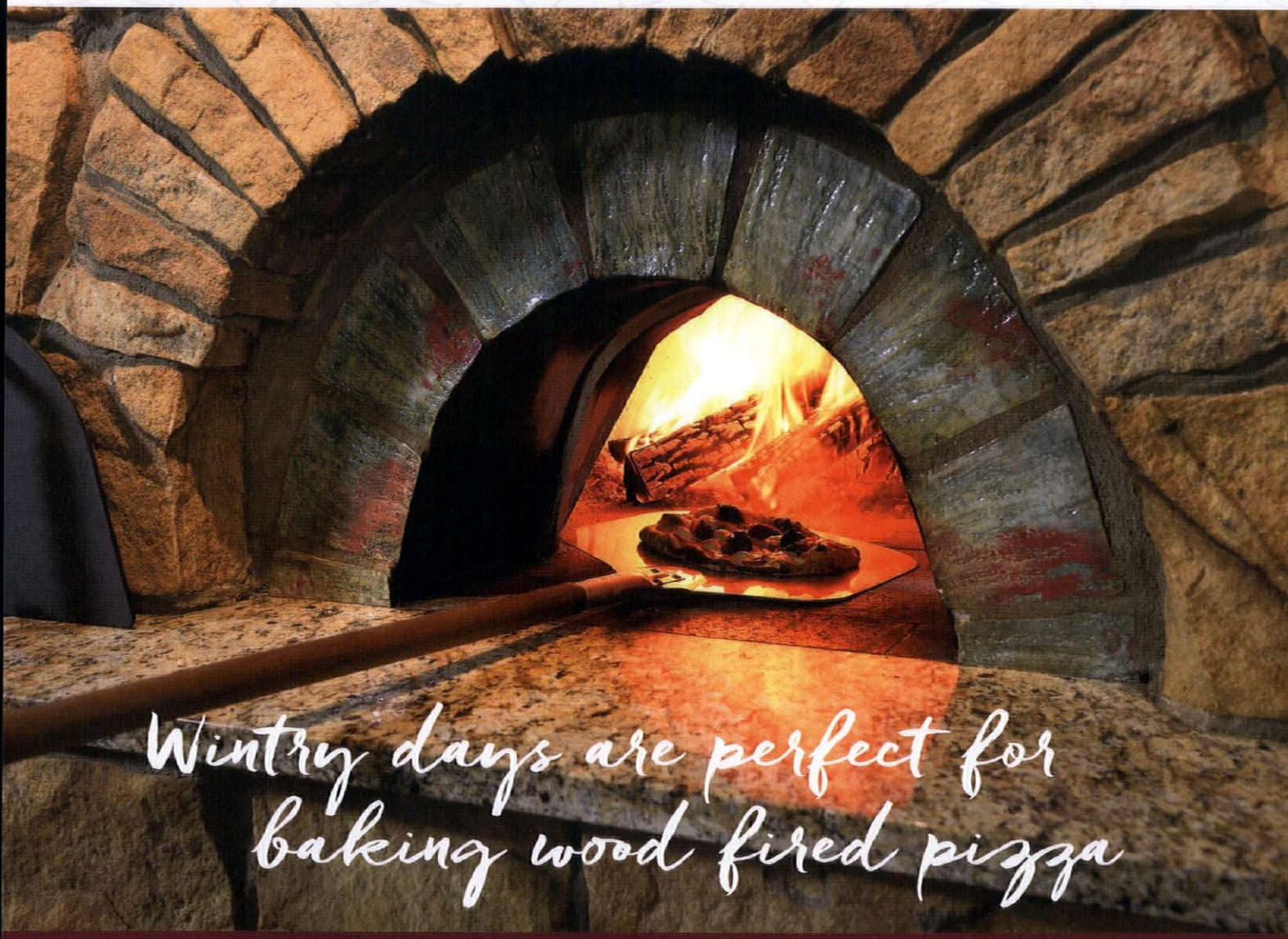

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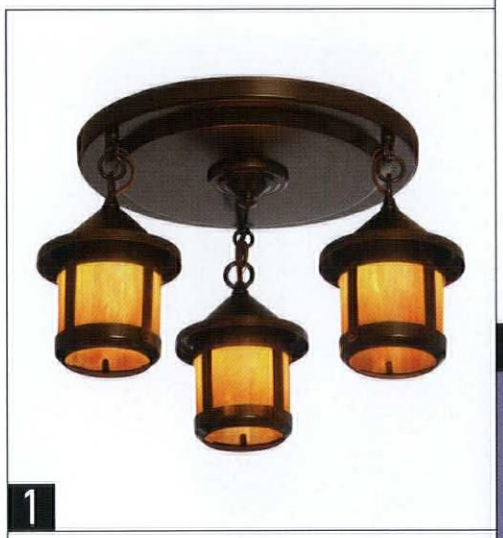
Lighting 1910 to 1930

Endlessly inventive, Teens and Twenties lighting fixtures still appeal today. **By Mary Ellen Polson**



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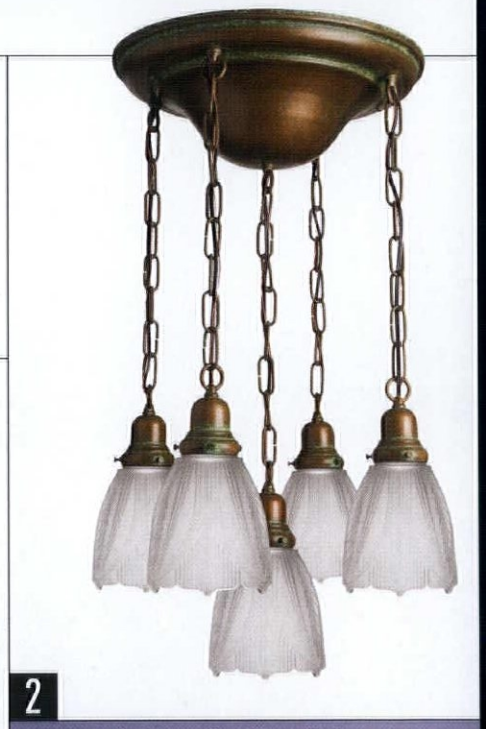

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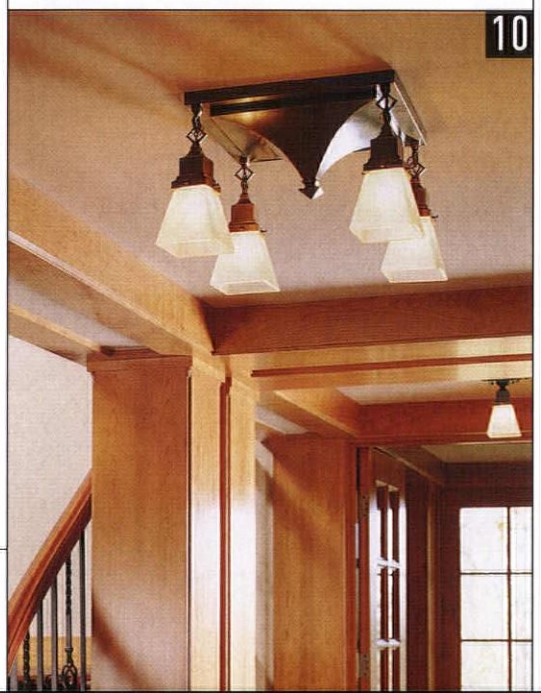
1. FANCIFULLY DARK
In a deep bronze finish with amber mica shades, the Berkeley short-body ceiling light straddles Arts & Crafts movement and 1920s Storybook style. The fixture measures 16" wide x 10 ¾" high. Prices $576.70–$1,044. Arroyo Craftsman, (626) 960-9411, *arroyocraftsman.com*

2. LIGHT SHOWERS
Shown in the New Verde finish, the Arden chandelier is an example of the "shower fixture" popular 1910–1920. Cascading from an inverted-dome base, sockets are fitted with reproduction shades; $788.75. Old California Lighting, (800) 577-6679, *oldcalifornia.com*

3. COLONIAL, POLISHED
Brass fixtures were rare in the Colonies, but 1920s Revival sconces often had a polished-brass finish.The solid-brass Virginian double sconce is 11" tall x 10" wide, $169.90. House of Antique Hardware, (888) 223-2545, *houseof antiquehardware.com*

4. SHADED CANDELABRA
The Monticello Federalist Table Lamp in burnished brass adds an aluminum shade to a candelabra form. The lamp is 22" tall x 17" wide, $518. Authentic Designs, (800) 844-9416, *authenticdesigns.com*

5. GOTHIC GASLIGHT
The cast bronze lantern is based on an antique drawing. With an open-flame gas burner, it's 27" tall x 11" wide. Also in pier-mount and hanging styles. Ball and Ball, (610) 363-7330, *ballandball.com*



6. BEADED TWENTIES
The Persian Fabric & Fringe table lamp is a close reproduction of the beaded fringe lamps with heavy, ornate bases popularized in the 1920s. The 22" version is trimmed with pink/ivory glass beads, $288. Meyda Custom Lighting, (800) 222-4009, *meyda.com*

7. NIGHTSHADE TRIO
Three shallow, vintage factory pendants have been newly wired with period-style black cotton pulley cord and fitted with dimmer sockets in antique brass. (Turn the knob to dim or brighten the bulb). Sold as a set, $300. Cord is $2.25 per foot. Sundial Wire, (413) 582-6909, *sundialwire.com*

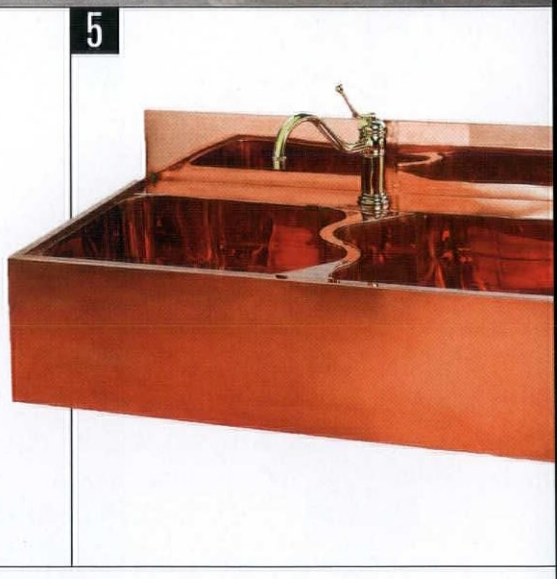
8. CRYSTAL CASCADING
Tiered chandeliers like the Waterfall date from the 1920s. Five filigreed bands of descending size are hung from a wide embossed band held in place by strands of graduated octagonal crystals. The chandelier is 35" top to bottom, but can be shortened; $1,257. King's Chandelier, (336) 623-6188, *chandelier.com*

9. NEOCLASSICAL ELECTRIC
Part of a line reproduced from originals created from 1898 to 1917, the Roosevelt three-light fixture features a gracefully shaped body, ornate arms, and acid-etched opal glass "mythical face" shades. It measures 19" wide x 16" tall, $567. Vintage Hardware & Lighting, (360) 379-9030, *vintagehardware.com*

10. FOUR-LIGHT PENDANT
Inspired by lights from around 1910, the Golden Gate chain-link ceiling fixture features a pendant center with shade holders suspended from diamond-shaped links. In architectural bronze with sandblast-frosted shades, the base is 13 ¾" wide. Price, $833 including shades. Brass Light Gallery, (800) 243-9595, *brasslightgallery.com*

Butler's Pantry

Equip the kitchen's prep area with classics past and present.



1. ELEGANCE IN CHEMISTRY
The Professor gives the concept of pour-over coffee a distinctively Victorian spin with this adjustable solid-brass design. Featuring a Hario V60 glass pour over, the device will develop patina. It measures 10 ½" tall x 5 ½" wide, $229.95. Kaufmann Mercantile, (855) 848-3778, ***kaufmann-mercantile.com***

2. SLEEK AND SINGLE
Outfit a pantry sink with the Lille single-lever, deck-mounted mixer. In 13 finishes from matte black to satin nickel, it features restrained Art Deco detailing. The height of the swiveling C spout is just under 18" tall. In polished brass, $792. Herbeau, (800) 547-1608, ***herbeau.com***

3. CENTURY-OLD BOWLS
Mason Cash mixing bowls were first produced by an English pottery in 1901. Now made in Portugal, they come in seven sizes in the original Cane (yellow ware) color. And the 11 ½" bowl comes in a dozen others. A 13" bowl holds six liters, $72. Typhoon Homewares, (866) 598-0309, ***typhoonhomewares.com***

4. HANDS-ON CRYSTAL
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Gambrel-roof Houses

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Sue Adler, Keller Williams, sueadler.com

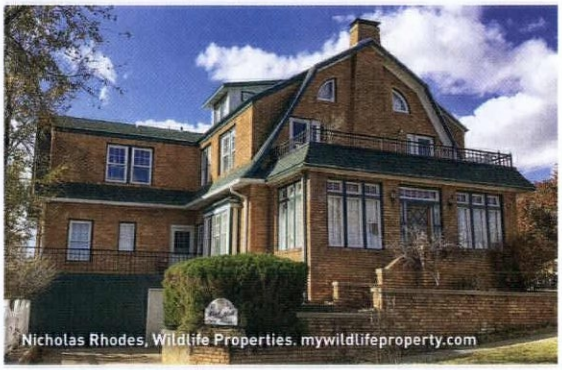
MILBURN, NJ / $699,000
This 1929 Dutch Colonial Revival has the gambrel end facing the street. Note the wide bay window and entry portico with pediment and columns. Inside are hardwood floors, a brick fireplace, and updated marble baths.

Scott Laughlin, Fox & Roach Realtors, foxroach.com

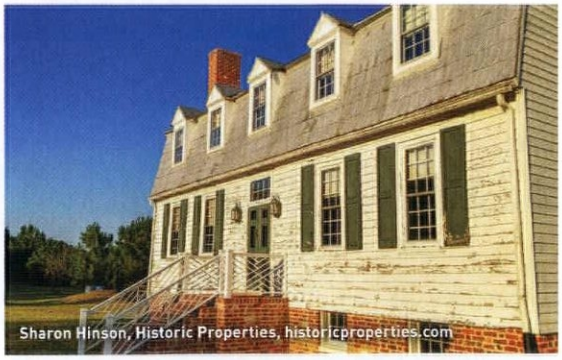
ELKINS PARK, PA / $675,000
Built 1903, this stone Dutch Colonial has a balustraded porch, grand entry foyer with unpainted woodwork, overmantel fireplaces, two bay windows with interior shutters, and period-sympathetic kitchen and baths.

Scott Lander, Deasy Penner Podley, deasypenner.com

LONG BEACH, CA / $3,195,000
The seat of the former Bixby Ranch, this architect-designed Shingle Style mansion retains its unusual balustraded gambrel roof and leaded-glass windows. Inside: rich original paneling, beamed ceilings, carved built-ins, period lighting.


Nicholas Rhodes, Wildlife Properties, mywildlifeproperty.com

DODGE CITY, KS / $387,400
Built on Boot Hill in 1927, the Dutch Colonial Revival Burr Mansion also has a gambrel ell. Inside this B&B inn, find period millwork, hardwood floors, French doors, a Batchelder tile-style fireplace, and an original phone niche.


Sharon Hinson, Historic Properties, historicproperties.com

TAPPAHANNOCK, VA / $350,000
Moved to prevent demolition, the 1795 Wood Farm house needs all new systems. Intact details include period Federal mouldings and wainscoting, a Chippendale staircase, "cross and Bible doors," and four fireplaces. It's on a 16-acre parcel.

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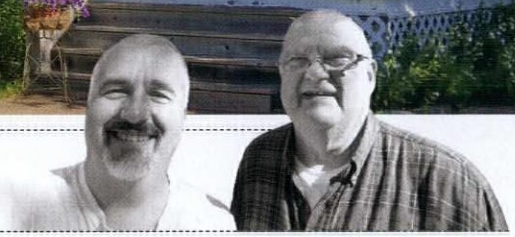

A collection of architectural salvage played a role in the restoration of this handsome Shingle Style house. **By David and Tom, Ishpeming, Michigan**

The 1885 house had a triple waterfront lot . . . but it was a wreck, needing a functional furnace, a partial rebuild for the chimney, a new roof, paint, and repairs to porch columns and ceiling. Someone had suggested that David, then a volunteer for the local historical society, go look at the "interesting" house right behind one featured on our annual Historic Home Tour Fundraiser. We are serial restorers, and of course we wanted the house, which had gone to foreclosure. It took a year of negotiation with the bank/seller.

By 2009, all the critical work on this house was done and David's dad moved in. In 2014, we sold our previous Victorian house and a few big projects resumed here: professional refinishing of the wood floors, interior painting, and putting back the oak paneling that had been stripped from the library during foreclosure. Kitchen and baths were redone after we moved in; we try to schedule demolition for when we are on vacation. Missing mouldings, doors, and the like were matched

TOP The core of the house was built in 1885; a large addition went up ca. 1900, creating a Richardsonian or Shingle Style exterior. **BEFORE** The house needed a new roof, repairs to the porch, and a paint job. **RIGHT** The porch wraps around two sides of the house. The porch ceiling has new tongue-and-groove boards.

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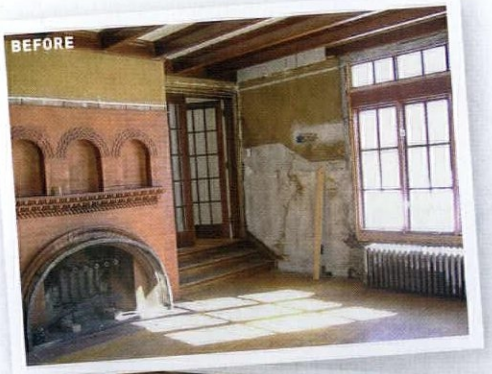
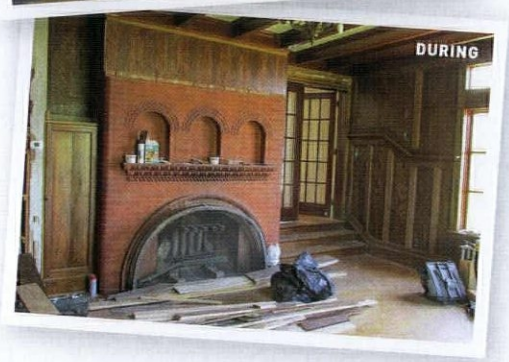
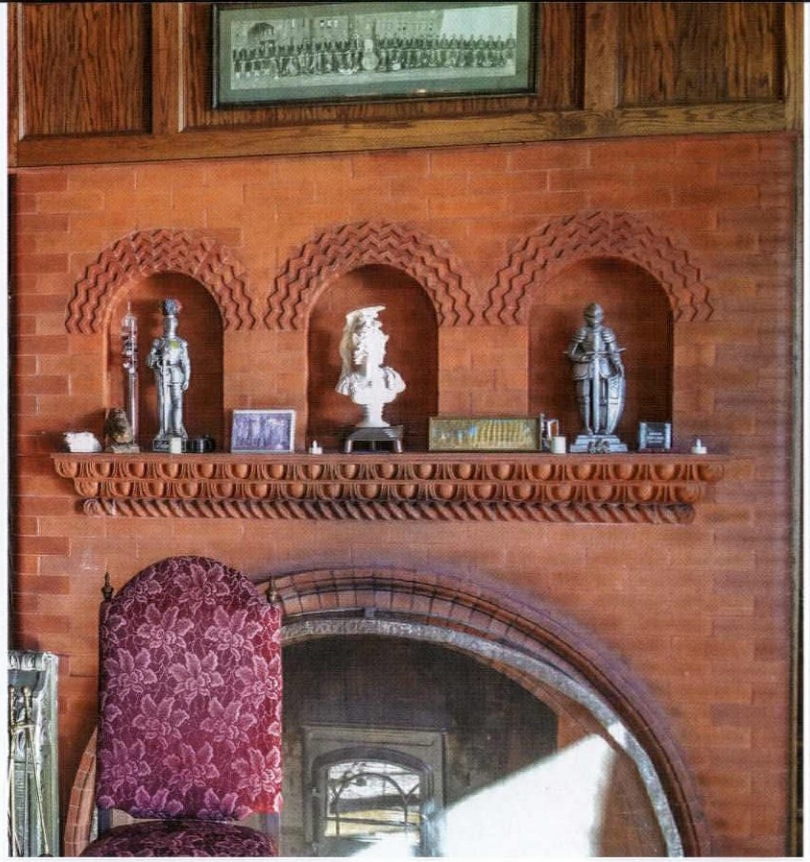






BEFORE The library had been "pillaged," all wainscoting and bookcases removed. **DURING** The couple's contractor, an avid woodworker, put back the missing pieces. **TOP RIGHT** The Romanesque fireplace of brick and terra cotta is a standout feature in the library. **ABOVE** Additional bookcases were added to accommodate collections. Lighting fixtures are antique.

as closely as possible. In any new work, we chose things that are classic and timeless, like subway tile, and basket-weave patterns for bathroom floors. The kitchen flooring is Marmoleum, a marbled true linoleum [forbo.com].

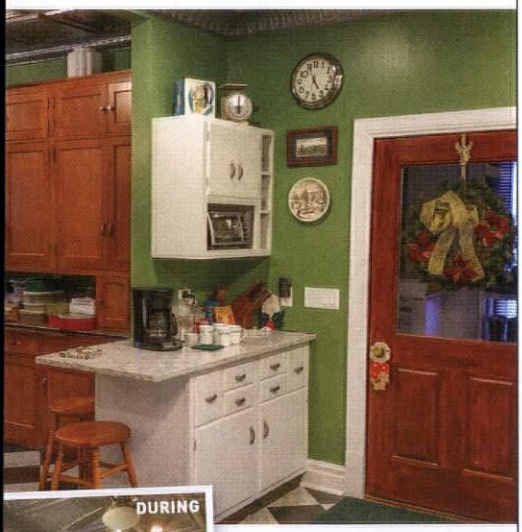
All of the original lighting was gone. But we have, ahem, a "light fixture problem," and so we already had enough pieces in reserve to outfit the whole house (except for new old stock used in the master bath).

We've used literally tons of reclaimed materials in this and five previous renovations. We've reused doors, windows, and more, and we also collect architectural salvage including stained-glass windows. Hundreds of pieces have come mostly from Chicago.

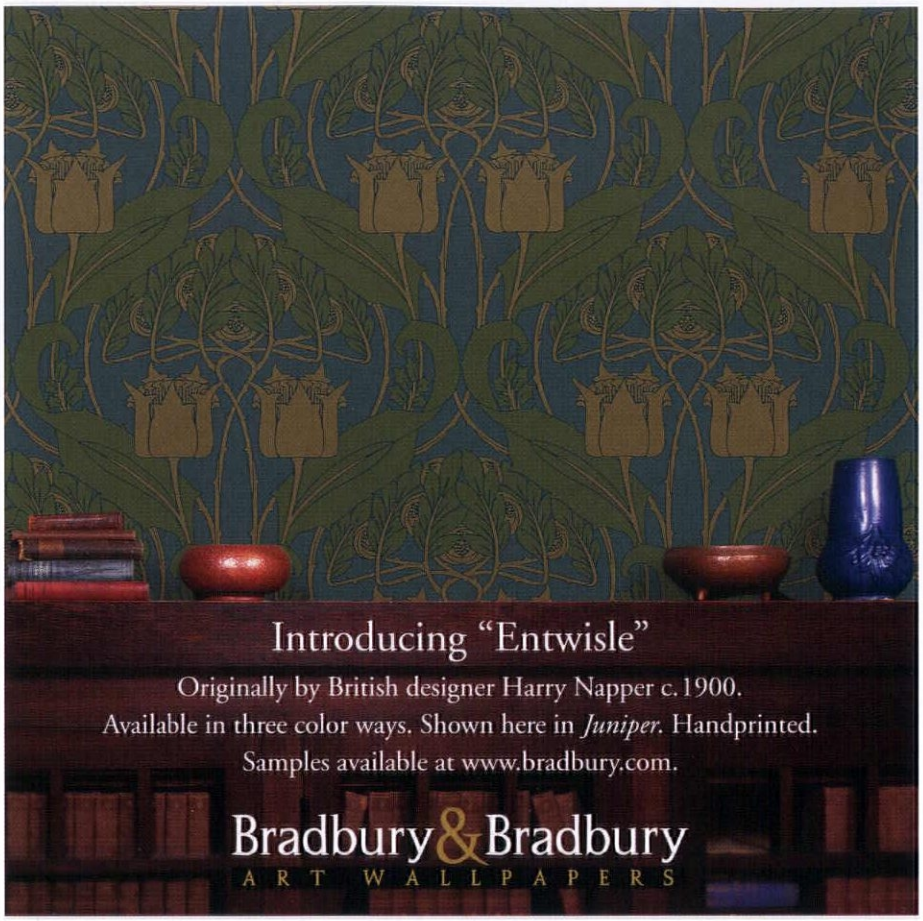
This kitchen was rebuilt using ca. 1937 Indiana-made cabinets that we bought at a moving sale. (They'd been removed to become storage units in a garage.) We had five matching white cabinets made to finish out the room. The large, unpainted built-in is from Minneapolis, and came from a local antiques store. A large quantity of old tin ceiling was purchased at an auction—enough to outfit our previous house as well as this one. The tin cornice is reproduction. [See many styles at Chelsea Decorative Metal, thetinman.com, and W.F. Norman, wfnorman.com]

We, David and Tom, met in Chicago and eventually returned to Tom's birthplace, the Upper Peninsula of Michigan. We live in Ishpeming, a small town near Marquette, where Tom is an attorney. David owns an antiques mall, is involved in the Downtown Development Authority, and is president of the Ishpeming Area Historical Society.

We're passionate about preservation; our city is currently undergoing the process to have a National Historic District downtown. This house is our sixth—and, just possibly, our last—major renovation undertaking.



TOP TO BOTTOM The kitchen was a hodgepodge of wasted space. The renovation looks like an evolved old kitchen with its checkerboard floor, 1930s cabinets, big antique built-in, and vintage-style lighting. Tin ceiling panels are salvage bought at auction. Countertops are quartz.



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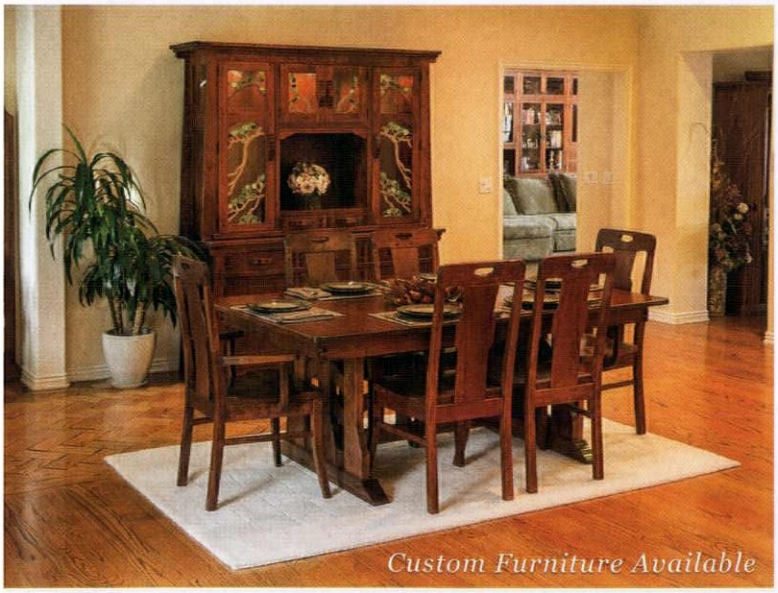

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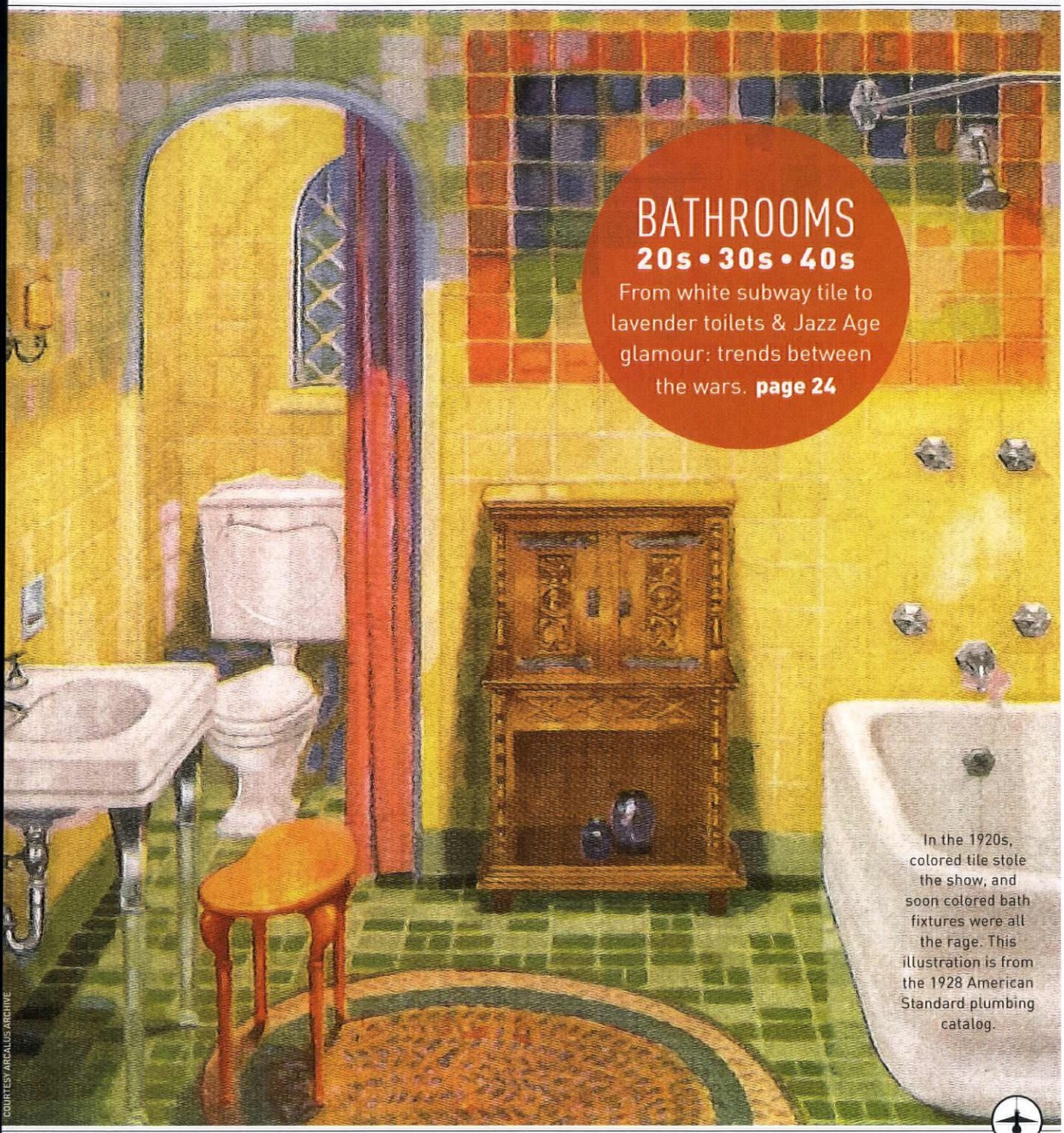


BATHROOMS
20s • 30s • 40s

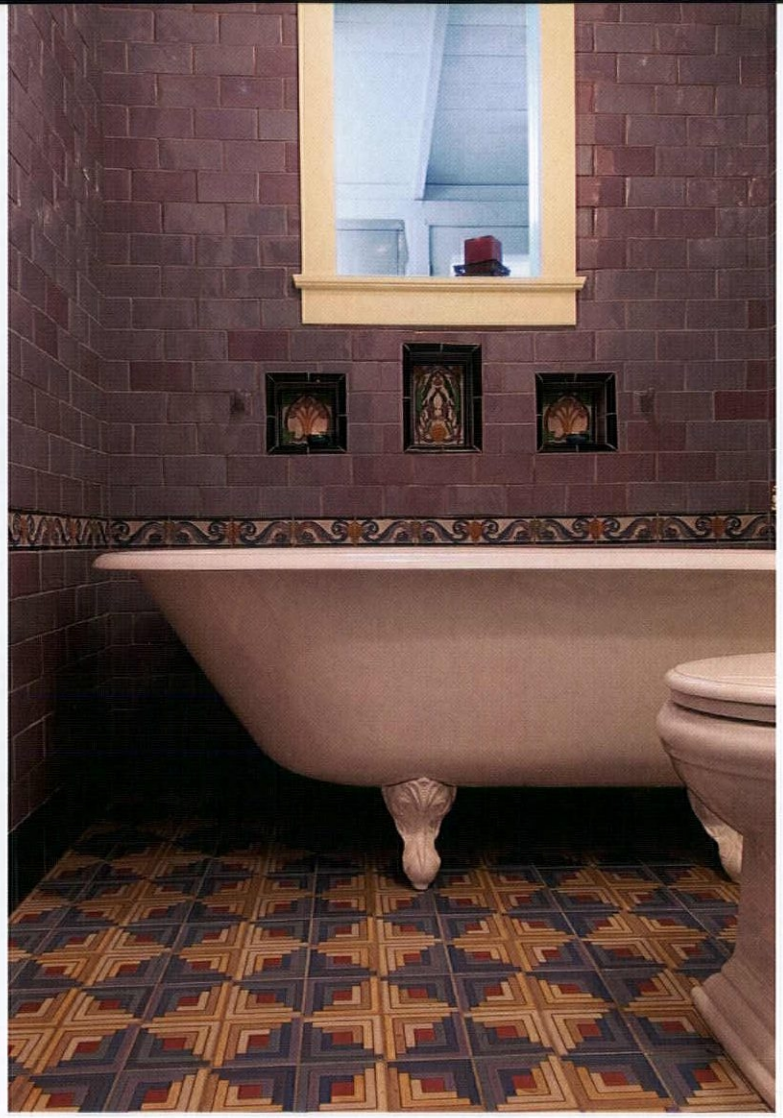
From white subway tile to lavender toilets & Jazz Age glamour: trends between the wars. **page 24**

In the 1920s, colored tile stole the show, and soon colored bath fixtures were all the rage. This illustration is from the 1928 American Standard plumbing catalog.

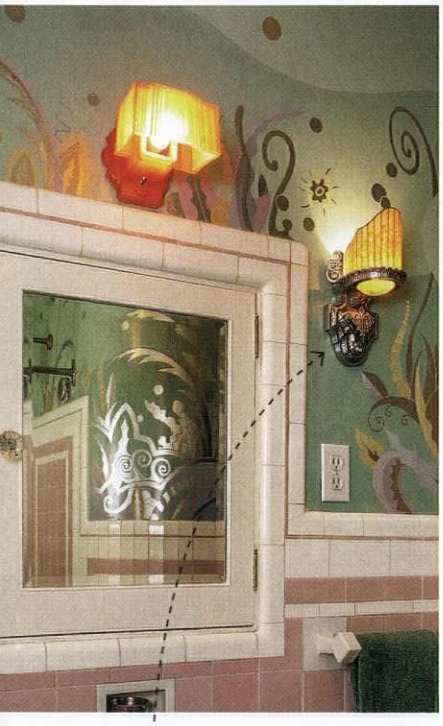
COURTESY ARCALUS ARCHIVE

24 **BATHS BETWEEN THE WARS:** BRIGHT COLOR AND JAZZ AGE GLAMOUR
Bathroom design after the mid-1920s was quite different from the previous generation's "sanitary" white default.

+
32 VINTAGE VISION
34 KITCHENS + BATHS
36 THEY STILL MAKE



OPPOSITE The barely-pink sink and pink tiles have been in this 1925 Seattle bungalow since the beginning, as has the tiled-in medicine cabinet with beveled mirror and crystal knob (far left). **LEFT** With deep-lavender wall tiles, deco tile inserts, and a bold geometric tile floor, this more recent bathroom has a Twenties vibe.



< Art Deco wall sconce: an authentic reproduction of the late 1920s, with staggered glass tubes and an antiqued finish on cast brass. Vintage Hardware & Lighting, $395, **vintagehardware.com**

Colorful **BATHS** 20s • 30s • 40s

Bungalow-era baths were of the "sanitary white" persuasion. Not so the bathrooms built after the mid-1920s! Bright color and Jazz Age glamour continued through the 1930s. By the mid-40s, white tile was back. **BY PATRICIA POORE**

A BATHROOM OF 1923 probably looked very similar to a bathroom of 1907: utilitarian and sanitary with white paint and tile, a wall-hung or pedestal sink and clawfoot tub, nickel finishes and exposed plumbing. Just a couple of years later, colored tile and, around 1927, colored fixtures would be introduced, and everything would change.

Color is the key word for bathrooms built or remodeled between the World Wars. Ivory and pastel toilets and sinks came first, joined during the 1930s by fixtures in orchid and mauve, Ming green and peach. The colors kept coming: baby blue, candy pink, butter yellow, lavender, and black. In the 1940s, red, burgundy, and navy blue were introduced.

In the Thirties, a pastel or white often was used with black bullnose and accent tiles, lending Art Deco sophistication. For more than a decade, streamlined Moderne and Art Deco-design fittings, light fixtures, and motifs were popular for bathrooms, even if the rest of the house was traditional. Motifs are easily recognized: chevrons and ziggurats, concentric circles, fans and shells, aerodynamic lines. A Tudor house might have stylized Viking ships in decorated

M.E. TILE COLLECTION/REDROCKTILEWORKS.COM (TOP);

AQUATIC THEMES
Watery colors and sea life motifs were popular in the 1920s. Here, the round tank on a stand is an antique aquarium. The shimmering aquatic mural is more recent.

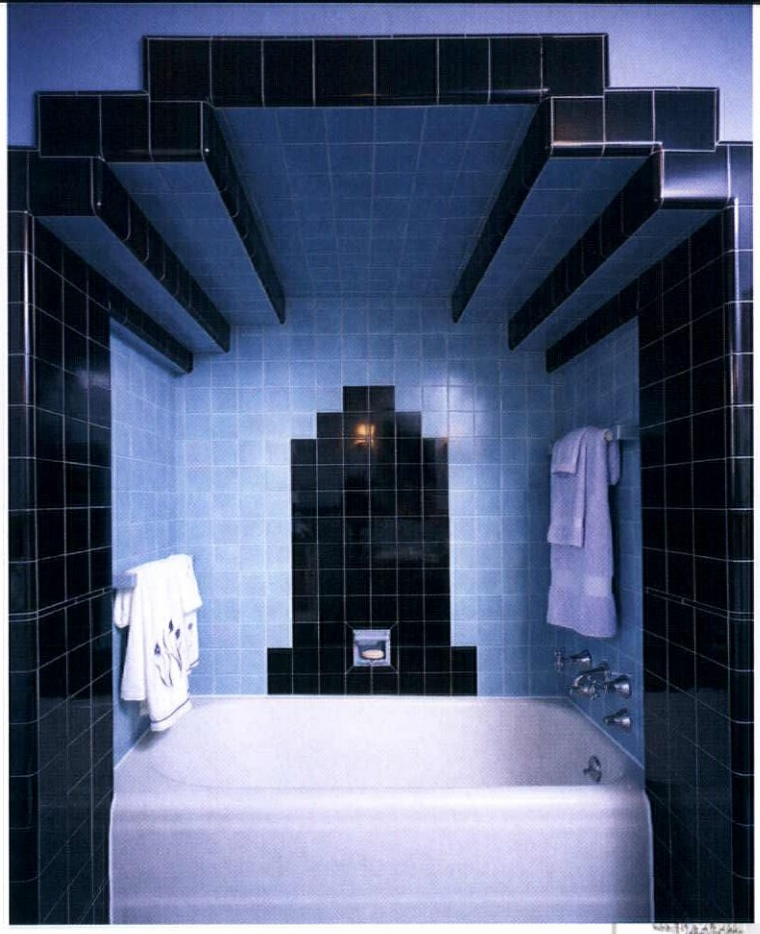
ALL ORIGINAL
In a 1934 Spanish "hacienda" bungalow in San Marino, Cal., the downstairs bathroom still has its emphatic tile scheme. Squares are rotated for a diamond pattern; half tiles create an Art Deco zigzag.

THE CALIFORNIA explosion

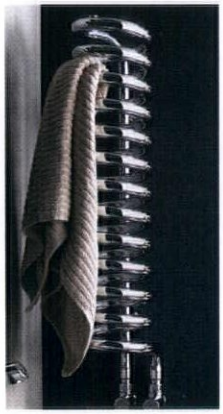
During the Jazz Age, brilliant California-made tile, often in stylized patterns inspired by Islamic art, was perfect for the Mediterranean and Spanish Colonial Revival houses built ca. 1915–1930s. Besides **Hispano-Moresque designs**, stylized floral and aquatic themes—fish, waves—were popular in decorated tiles. Innovations had made tiling more affordable; magazines and plumbing catalogs extolled the colorful modern bath. • Today's offerings again include Spanish-influenced California tiles (**Malibu and Catalina**); revived techniques—*cuenca*, *cuerda seca*, tubeline—are still in use by studio artisans and larger makers.

CHRIS CONSIDINE; LINDA SVENDSEN ARCHIVE (OPP. TOP)

^ Marcasite and Periwinkle are two shimmering Art Deco colorways for the pattern 'Volute', also in Old Gold and more. Hand-printed, $79 per single roll (27"x15'), **bradbury.com**



Corkscrew design for a hydronic towel radiator seems to evoke Prohibition. 'Hot Spring' in heights 25.6" to 72.8", 7.8" dia., finish options. **runtalnorthamerica.com**



tile or a stencil design; in California, tile design was Spanish or Moorish.

Pedestal sinks were used, as were streamlined console sinks on chrome legs. The tub, often with Deco curves, was now built in. Tub recesses or niches were all the rage. Like an inglenook near the hearth or a breakfast nook in the kitchen, a tub niche is an architectural device that creates a cozy room within a room. The tub area was a perfect place to add sculptural effects—and a broad expanse of colorful tile.

Gloss and shimmer added to the Jazz Age urbanity. Frameless mirrors were larger, maybe beveled or frosted. Tile glazes were often glossy and chrome is shiny. Metallic inks were used in wallpapers.

This is the era of Vitrolite, a pigmented structural glass familiar from Art Deco-era storefronts and cinemas. But it was also used to clad the walls in kitchens and baths of the era. Colors ran from acid green to pink to shiny black.

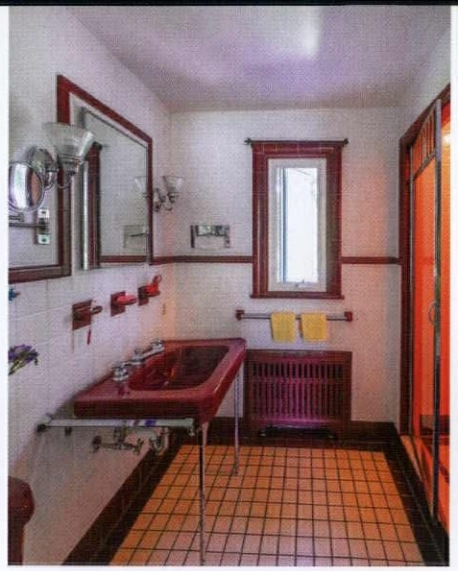
Black and white made a return around 1940. Square white tile replaced the subway tile of earlier years. Often white tile was used with accent tile in a deep color. There was also a fad for red and black. The look was machine-age—less decorated than Jazz Age rooms. Luxury colors were rare during the war years, and when color returned it was more somber: clay pink or burgundy with grey, for example.

Colored tile remained ubiquitous in the 1950s, especially mint green and light blue, but most famously pink. It's been estimated that five million pink bathrooms remain in mid-century houses built from 1945 to 1965. Saving them has achieved cult status: Check out savethepinkbathrooms.com

ABOVE Black and ice-blue tiles combine to echo the ziggurat ceiling in a period tub enclosure. **RIGHT** In a new Art Deco bathroom by Original Style, metallics and glass embellish black and white. **OPPOSITE** Turquoise was popular in the 1920s and '30s. The field tiles here are a mottled yellow and ivory. Shower, tub, and toilet niches were common.

< Gatsby-era glamour: 'Fan' tiles with real platinum and gold on black. From the Art Deco collection, Artworks range; find field tiles, border, baseboard, and accents. Custom pricing, **originalstyle.com**

More Online Spanish Deco: **artsandcraftshomes.com/products-and-services-directory/spanish-art-deco-tile-fantasy**



LEFT The round, wall-hung sink takes up minimal space in the small powder room. **ABOVE** These jazzy modern bathrooms are original to the traditional 1940 house.

LEFT & BELOW Similar to the blue and white bath, a third bathroom has burgundy accent tile and fixtures. A third color is introduced in the buttery flooring tile.

The Real Deal: 1940

BY REGINA COLE | PHOTOS BY CAROLYN BATES

By the mid-1940s, wartime shortages and the ascendance of International Style dictated a return to the spare white bath. But most 1940s homeowners were not ready to forgo all color. They enjoyed a cheerful pop of green or blue first thing in the morning. Also, they had absorbed a decorating tip broadcast by design magazines during the early 20th century: You can give a tiny room the illusion of more space by running a horizontal band around the middle of it.

That's the case in a first-floor powder room (above left) in a 1940 house in Burlington, Vermont. "It is very cozy; the door just barely makes it by the sink," says Susan Dorn, a software engineer and entrepreneur who until recently lived in the house with her husband, Michael Rooney, a farmer. The half bath features white 4"x4" tiles to wainscot height, topped by a border of bright ocean-blue bullnose tiles. These make their way around the window and the round, mirrored medicine cabinet. The built-in soapdish, toilet-paper holder, and toothbrush holders are all in matching blue, as is the towel bar. A narrow band of blue tile underlines the composition; the blue flooring tile finishes the crisp blue-and-white scheme.

A larger bathroom upstairs uses the same blue tiles to describe a line around the room and its architectural elements (opposite). But here, the ocean shade partners with light-green tile on the walls and floor. Here, the only white to be found is the painted wall above the tile wainscot. All the fixtures are deep blue, including the sink, bathtub, and toilet, which are matched by the soapdish, cup holder, and toothbrush holder. This floor has a starring role, its green tiles edged with a blue border and interspersed with small blue diamonds.

In both bathrooms, the toilets are later replacements for the originals, but otherwise, all the original elements remain. Upstairs, the blue of the tiles and fixtures is a color that never lost its appeal, and that replacement toilet is a close match. A third bathroom (above right) has burgundy fixtures and accent tile.

"I just loved walking into that blue and green bathroom," Susan Dorn says. "The coloration is so wild that, even if you don't like it, you know it was special."

COLOR—AND FUNCTION! Only the toilets have been replaced in these surviving bathrooms. The rooms are bright, functional, and easy to maintain. Upstairs baths offer wide sinks and generous bathing areas.

ALTHOUGH PLENTY OF BLACK AND WHITE or grey and white baths were built in the first decades of the 20th century, originals from the period tend to be more fanciful than "revival" baths are today. More recent retro bathrooms—designed by architects working in Arts & Crafts, Spanish Revival, and Art Deco or Moderne idioms—tend to use white or nature-inspired colors tempered with wood. Some new revival bathrooms are pretty wild, however, designed around brilliant, decorated tiles. Once again, architectural effects include a shaped opening, a tiled ceiling, a deco-tile border or insert, and an in-the-wall niche.

For those creating the look today, four-inch-square and other popular 20th-century tiles are readily available. Many art-tile types available in the 1920s and '30s have been revived; the selection, in fact, is bigger than ever before. Choose among patterns influenced by Hispano-Moresque design and Art Deco motifs.

Pick bath fixtures with a streamlined silhouette—no neo-

DEPRESSION-ERA GLAM

Glossy tile glazes and bright chrome, mirrors and metallics add sparkle. Historical revivalism via Hollywood brought French design and Old Gold finishes. New materials like Bakelite, an early plastic, were in the mix.

1

2

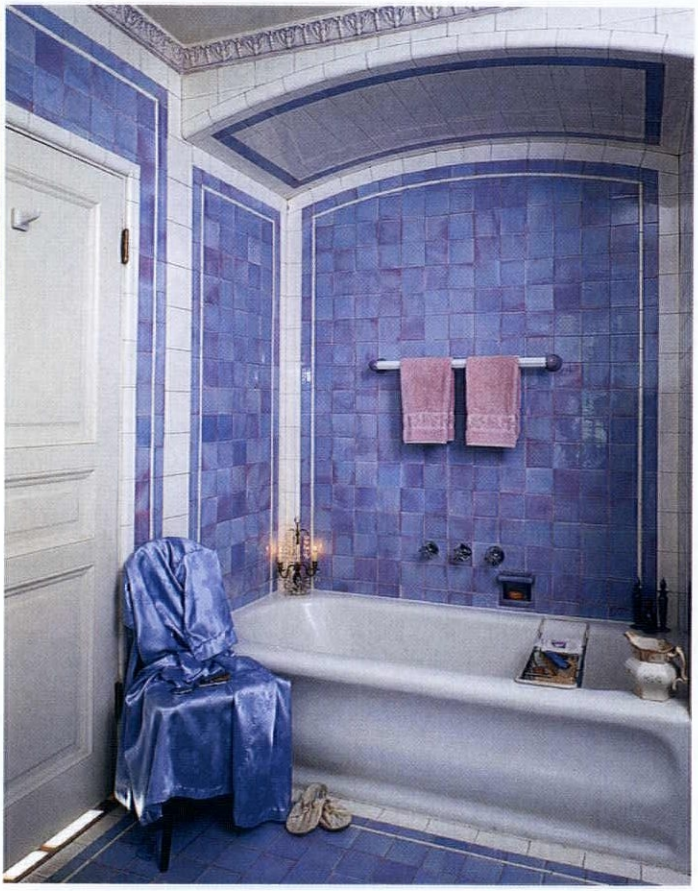
3

1 Real Bakelite distinguishes the Art Deco 'Waterfall' drawer pull in cast zinc with an antique brass finish. Overall 3" x 5 1/2", $8.39, **houseofantiquehardware.com**

2 Porcelain bath sconces like the 'Hannah' are classic Depression-era fixtures. In black or white porcelain with five shade choices; shown with Opal Streamline glass. $151–189, **rejuvenation.com**

3 'Anastasia' is the evocative name for this 6' nickel-plated copper double slipper tub. Shimmering mirrored mosaics are laid into the exterior. Starting at $2,999.00, **signaturehardware.com**

^ **A hexagon countertop sink** in white porcelain for the modern bath: it's period-perfect and space-saving. From Renovator's Supply, $99–118.80, **rensup.com**



ABOVE This revival bath has a yellow border and black accent stripe to with go with pale-green 4" tiles. **TOP** The faceted yellow sink is original to the 1933 house. **ABOVE RIGHT** From 1928: lavender iridescent tiles are elegant with a curvy white tub.

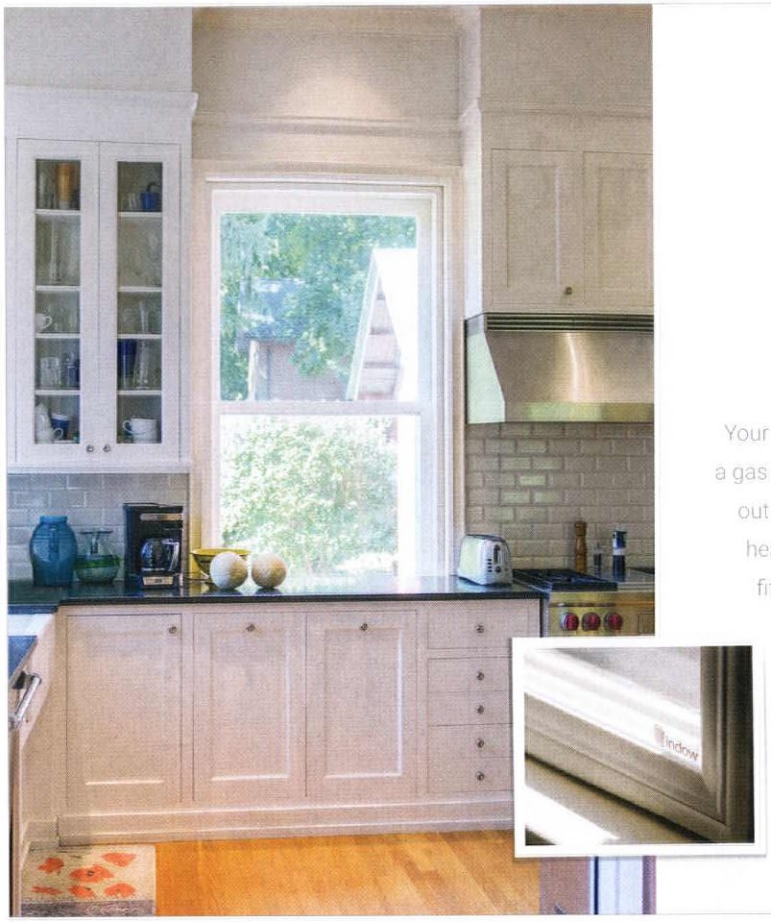
^ **'Moderne'**-series glazes from Subway Ceramics have Streamline colors and gloss, in multiple sizes include 4" and 6" squares and 3"x 6" subway tiles. (Take a look at their sculpted 1950s 'Atomic' tile, too.) **subwaytile.com**

Victorian details. Both angular geometry and clean curves work. Classic white fixtures have always been in style, so that remains an option, as does the reuse of salvaged fixtures. You can still get bath fixture suites in ivory or bone, some in beige and grey. Kohler makes a black toilet. Some manufacturers offer select fixtures in pastels, red, or navy.

Adding some sparkle is a shortcut to a Jazz Age look. The spare lines were energized by dramatic lighting and reflective surfaces. Use chrome, not nickel or dark metal finishes. A round, frameless mirror always makes a statement. Another option is a vertical mirror flanked by with cylinder sconces. Frosted-glass "slipper shades" and shell- or fan-shaped sconces are romantic. Then again, the plain porcelain "hospital" fixtures of the early Twenties are appropriate. Accessories from towel bars to hardware can be chosen for their retro look.

JAIMEE ITAGAKI (TOP); LINDA SVENDSEN ARCHIVE (RIGHT); DOMINIQUE VORILLON

 FOR RESOURCES, SEE PAGE 103.



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A Tudor-arch Theme, ca. 1915

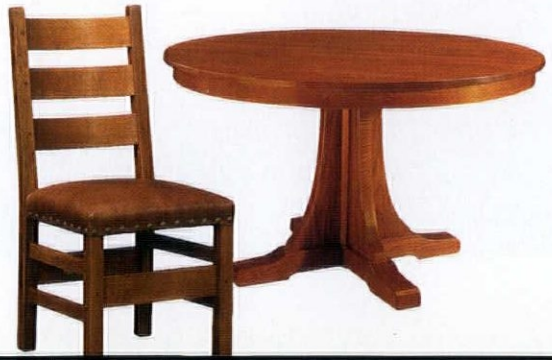
"Dining Room in Quartered Oak with paneled Wainscot and built-in Sideboard," Design Book No. 15, Segelke & Kohlhaus Mfg. Co., La Crosse, Wisconsin

The room has an eclectic mix of styles, with "Mission" Arts & Crafts furniture, Classical Revival lighting, and Moorish or Exotic design in the tabouret and stencil. Note plain rug and simple curtains, potted palms.

The flattened Tudor arch repeats in the panels of the high wainscot, in the unusual leaded glass of the buffet, and at the top of a swinging door to a butler's pantry or kitchen.

Rejuvenation's 'Hazelfern' small-bowl pendant light is shown in Old Brass with the 8" opal fluted Doric acorn bowl shade, and a waisted chain, $313.99. The fixture is offered in nine finishes and 12 glass shade styles (for a 4" fitter). *rejuvenation.com*

The 1915 dining room's vernacular table and chairs are reflected in today's Mission line from Stickley. Shown: oak 'Slatted Side Chair' (MSRP $1,383), and 'Round Pedestal Dining Table' ($5,580), in cherry or oak. *stickley.com*



Reminiscent of Craftsman and especially Prairie School ornament, the Geometric-series 'Celeste' #5010 stencil from Trimbelle River Studio is a simple pendant design. Stencil image is 10.5" x 18", $48.50. Paint-stik® colors and brush sizes are suggested but not included. *trimbelleriver.com*

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Juicy with Imagination

Mediterranean color meets Craftsman design in a joyfully restored house in Portland, Oregon. **By Brian D. Coleman**

This kitchen is in a 1906 Craftsman house in the northeast Portland neighborhood of Irvington. The house had suffered neglect. Windows were hidden behind layers of vinyl "lace" that had mildewed; pulling the panels aside revealed broken panes covered with cereal-box cardboard. The kitchen had gotten a cheap update. But: Original tongue-and-groove paneling was visible behind peeling wallpaper in the breakfast room. In other rooms, original woodwork of Douglas fir had not been painted, though the varnish had darkened.

Once the basics were finished, the fun projects began. In the breakfast room, wainscot in a composition material was removed to reveal beadboard walls and ceiling. In the kitchen, original cabinets and marble-aggregate countertops were intact on one wall and became templates for restoration. A period-appropriate backsplash replaced black and white tiles added later. New countertops are Caesarstone, an easy-to-maintain quartz aggregate. New maple strip flooring replicates the lost original, and is top-nailed in period fashion.

The sunny colors of Italian pottery cued paint colors in the house. These homeowners have long collected colorful majolica from Deruta in Umbria and Siena in Tuscany.

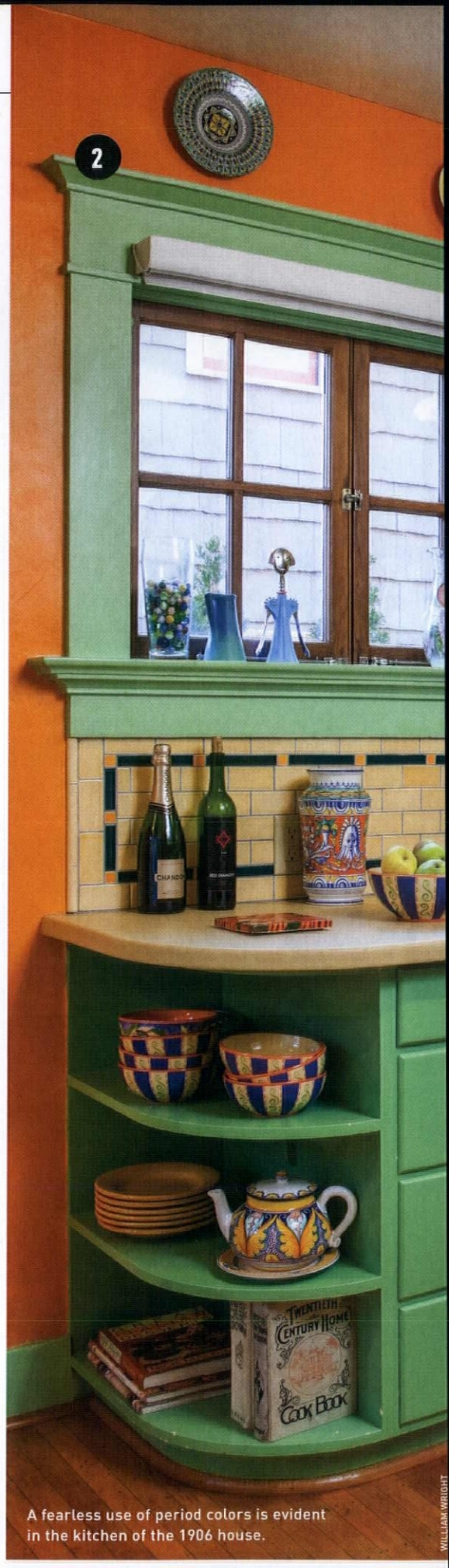
1. SAVING WHAT'S ORIGINAL
In the breakfast room, composition wainscoting covered in seven layers of peeling paper was torn away to reveal the century-old tongue-and-groove boards on walls and ceiling. Original casement windows found in the basement replaced deteriorated aluminum sliders.

2. PERIOD COLORS ANEW
Orange-tone walls and fern-green cabinets wear period colors cued by the Italian and French pottery. Maple strip flooring replicating the original (damaged in a 1920s woodstove fire) is a subtle reflection of the bright walls.

3. SIMPLE TILE TIE-IN
Dashes of color, including a pickup of the orange tone, distinguish the subway tile, which was ubiquitous in turn-of-the-century kitchens. Backsplash tile by Pratt & Larson replaced incongruous black and white tiles.

4. EVERY DETAIL
Cabinets work because they're based on a wall of originals found intact in this kitchen. Wood trim matches the 1906 date of the house. Rounded shelves at the end of the run are both practical and recall 1920s–30s updates to the house.

FOR RESOURCES, SEE PAGE 103.



A fearless use of period colors is evident in the kitchen of the 1906 house.

WILLIAM WRIGHT

BE INSPIRED...

Ca. 1900–1940, the hexagonal **glass cabinet knob** and matching **bridge pull** were favorites. Find them in clear and 14 colors. The 1 ¼" knob ($2.79) is standard; other sizes offered. The pull ($6.99) is 3" on center. Bolt(s) included. ***houseofantiquehardware.com***

Tuscan Designs is a fabulous import store in Rockport, Mass., which also sells **Italian pottery** and other items online. Handmade and hand-painted ceramics, in both very traditional and fun contemporary designs, hail from Deruta, Siena, Montelupo, Orvieto, etc. The Fiori Collection centerpiece bowl with handles is 14" and sells for $265. ***tuscan-designs.com***

Find a gallery of kitchen tile installations on the Pratt & Larson website, including this backsplash in an Arts & Crafts kitchen. Multiple tiles (including the 1" mosaic) and glaze colors shown, custom pricing. ***prattandllarson.com***

These paint colors have zippy names but are right from the first decades of the 20th century. Walls are in Mango Punch 154 and cabinets in Douglas Fern 563. The trim wears Cucumber Salad 562. ***benjaminmoore.com***

FRANK LLOYD WRIGHT PLANTERS

Under license from the Frank Lloyd Wright Foundation, several sources offer authentic reproductions of Wright's iconic garden planters, urns, and sculptures designed ca. 1900–1925.

Interpreting the art-glass window detail at Wright's Darwin D. Martin House (Buffalo, 1904), this Martin House Planter may be used indoors or out. It's 5 ⅝" high x 11" square and sells for $150. The cast concrete is weather-resistant but not watertight; use a container inside the planter. Other reproductions available today include the large-scale Home & Studio and Robie House Urns, and the small, textile-block-design Ennis Planter. Purchases made through Shop Wright support the nonprofit Frank Lloyd Wright Trust, (877) 848-3559, **shopwright.org**

 FOR RESOURCES, SEE PAGE 103.

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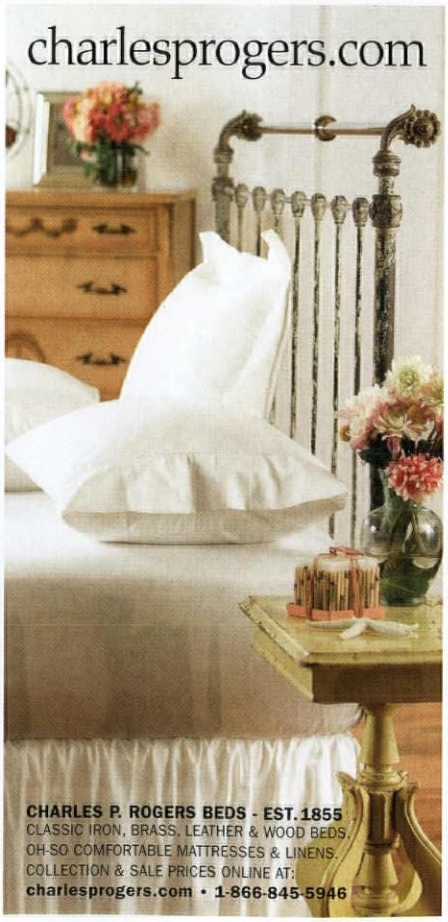

RESTORE

COURTESY VERMONT SOAPSTONE CO.

technology UPDATES

WOOD, STONE, METAL & COMPOSITE: HOW TODAY'S COUNTERTOP materials are cut, finished, and installed.

page 40

Natural stone counters, like these from Vermont Soapstone, are manufactured using traditional handwork and 21st-century techniques.

40 **COUNTERTOP SENSE:** SHOP TALK
Knowing how materials are mined or manufactured may help in deciding.

+

48 TOOLS + MATERIALS
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52 KNOW-HOW
57 STUFF THE PREVIOUS OWNER SCREWED UP
58 SALVAGE IT
61 DO THIS, NOT THAT

Whether the material they're selling is soapstone or stainless steel, quartz or laminate, online storefronts focus on the glossy "after" images. Rarely do they tell you how the countertop of your dreams is mined or manufactured, shaped, and precision cut. A major wave of technological innovation has swept the countertop fabrication industry, so much so that CNC (computer-numeric control) is beginning to filter down to the hobbyist level.

You yourself probably won't be using CNC to outfit your kitchen with countertops, however. Countertop production is still challenging, highly skilled work, requiring sophisticated and powerful machinery. In addition, most materials still require hand finishing, if only for sealing and polishing. While manmade materials like solid surfacing and engineered stone are doing a remarkable job of mimicking the look of natural materials, wood, and even metalwork, they lack the hand finishing that gives the timeless, natural materials a sense of continuity with the past.

JIM POLSON

SHOPTALK:

MAKING SENSE OF COUNTERTOPS

BY MARY ELLEN POLSON

Leonardo Ribeiro, production manager at M. Teixeira Soapstone, preps a soapstone slab with water before it is cut with a wet saw. He was able to maneuver the 800-pound slab into the cutting bed solo with the help of a suspension cable device.

THE PRO TIP

Natural stone blocks are usually cut into slabs on site. *The slabs from the same block are shipped together for continuity of pattern and color to individual stone fabricators around the world.*

No matter what the material, fabrication shops make extensive use of mechanized equipment for everything from heavy lifting to machining technologically sophisticated cuts, bends, grooves, and crisp or rounded edges.

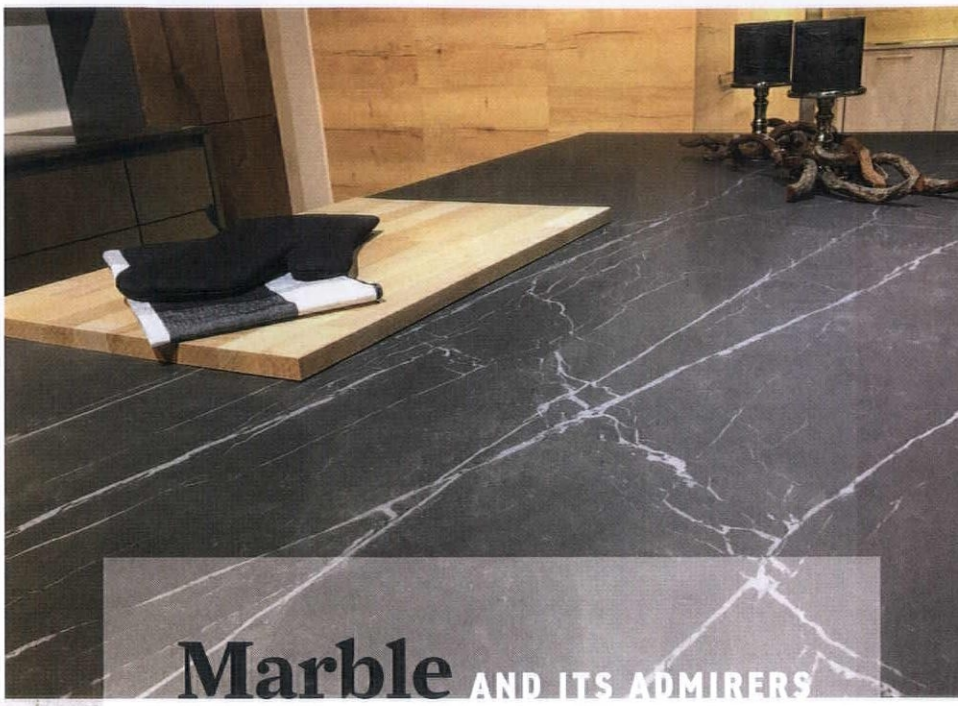
stone Natural stones including granite, slate, soapstone, and marble are quarried in large blocks in locations all over the world. Marble is famously mined at Carrara, Italy, and other sites around the globe. Today's countertop-quality soapstone comes from Brazil, Turkey, India—and Virginia, where one of the densest and most desirable soapstones, albarene, has been mined for more than 150 years.

Slabs vary in size, but most are between 8' and 9' long, and 5' to 6' wide. Simply moving a marble or granite slab weighing between 600 and 800 pounds into the work zone requires a forklift. For more delicate maneuvering, each precious piece is then picked up and moved either vertically or laterally, using a suspension cable vacuum device hung from a crane. (Suction cups hold the stone in place.) The cable system allows the heavy slab to be angled in any direction until it meets its resting place on the cutting bed.

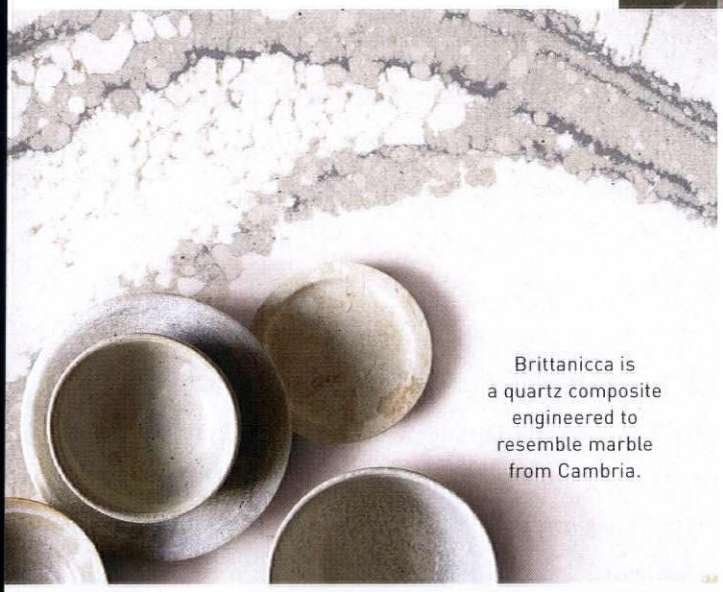
While there are variations in the methods used from fabricator to fabricator, natural stones including granite, marble, and soapstone, and engineered stone (a category that includes quartz) are cut in much the same way. Most shops still use plywood or cardboard templates made at the installation site to plan the cuts on stone. (Precise measuring means that as much of the slab as possible can be used, minimizing waste.) In a CNC-equipped shop, the physical template is then marked at key points at regular intervals, and the data is then transferred to a CAD (computer-aided design) program. The program draws up the template and transfers the information numerically to the cutting bed, where a [*cont. on page 46*]

ABOVE Ashfield Stone mines countertop- and landscape-quality schist in western Massachusetts, then cuts slabs from each block using a diamond-tipped circular wet saw. **BELOW** With the row of cutting heads in the background, a CNC machine prepares to round and smooth the edges of a counter.

JIM POLSON (BTM); COURTESY FOX MARBLE/FOXMARBLE.COM (OPP., BTM.)



ABOVE Engineered stones like Cambria's Summerhill convey the look and beauty of marble but won't stain or rust. **RIGHT** Pietra Grey is the name of this porcelain countertop material made in Italy by SapienStone. **BOTTOM** These mined blocks of marble are at the Ortensia quarry in Carrara, Italy.



Brittanicca is a quartz composite engineered to resemble marble from Cambria.

Marble AND ITS ADMIRERS

Endlessly appealing in soft shades of honed or polished white, grey, black, and cream, marble is one of the most prized materials for countertops. That's in spite of its many drawbacks: marble is relatively soft, which why it takes so well to carving. It stains and etches easily, requiring frequent sealing and careful cleaning to maintain its beauty. Like many natural stones, it can be chipped or cracked and will break if enough pressure is applied.

The demand for marble has spawned a sub-industry in marble lookalikes, beginning with marble-look laminates and continuing with solid-surfacing materials and engineered stones. Most have advantages that marble cannot offer, and several manufacturers offer gorgeous lookalikes. Most cost more than marble (or any other natural stone), but never need sealing and are easier to care for.

Another material that does a convincing imitation of marble is porcelain, which is just catching on in North America after wide acceptance in Europe. Porcelain is made by wet-grinding clay together with feldspar-rich materials and ceramic pigments; it's then poured into slabs and shaped by compaction. The material is fired at temperatures in excess of 1000 degrees F. Porcelain countertops are resistant to impact, scratching, heat, and UV, impervious to stains and chemicals, and completely waterproof.

As a countertop material, it's also lighter and thinner than most natural stones (at 3/8" to 1/2" thick), so it works well for backsplashes and as wall and floor tile. (Porcelain tiles are so strong, one European manufacturer shows a horse walking over a porcelain tile floor.) Like solid surfacing and engineered stone, porcelain does not require sealing, and cleans up with a damp cloth and a pH-neutral detergent.

Porcelain slabs are fabricated similarly to natural stone and bonded materials, using water-based saws and other CNC technology. Manufacturers like Crossville Tile specify cutting speeds based on disc diameters and cutting angles in order to minimize the chance of breakage.

More Online Tips on choosing: **oldhouseonline.com**/kitchens-and-baths-articles/best-countertop-choices-old-house-kitchens.

TOP (left) Leonardo Ribeiro, production manager and shop foreman, lowers a stone slab into position on the cutting bed. (right) A monitor shows both worker and CNC machine exactly where cuts are to be made on the slab. **ABOVE** The sharp edges of a grooved countertop are hand-sanded by Angel Paguay. **INSET** A native of Brazil, Roger Teixeira has been in the soapstone business for 25 years.

SHOPTOUR:

For an introduction to the wonders of soapstone fabrication, I visited M. Teixeira Soapstone in Glen Rock, New Jersey. Before I'd even walked in the door, I noted an entry landing made from scrap soapstone, scored to prevent slipping in wet or icy weather. More soapstone tiles line the entry foyer; beyond that is a sumptuous, double-ended tub carved from a single block of stone. Further on in the petite showroom are displays of soapstone countertops with integral and custom carved sinks (a specialty of Bucks County Soapstone, a frequent collaborator), a soapstone-tile floor and, surprisingly, samples of engineered stones and a porcelain countertop installation. ● "Soapstone is just one of the options customers have in mind when they walk in," says owner Roger M. Teixeira, noting, too, that **using more than one surfacing material in a kitchen is becoming popular**. "People are mixing Carrara marble and soapstone . . . using one on the island and the other on the counters around the perimeter." ● Beyond the showroom is the workshop, set up with CNC machines and a control booth. At the back is the hands-on part of the shop, where sinks are fitted and epoxied together, and sink bases are laboriously hand-sanded to direct water toward the drain. While CNC machines can do many things, **handwork is sometimes more efficient**, Teixeira says. One example is sanding down drainage grooves on a counter. "The grooves come out very sharp, and we bring it back here and smooth it out by hand." ● Teixeira offers two kinds of sinks: those carved from a single piece of stone, and the more affordable sinks that are pieced together. Simply putting a sink together requires a lot of skill. Each side is cut with rabbet or tongue-and-groove joints and notched to absorb epoxy, then dry fitted to make sure all the sides are square and fit together perfectly. Finally, the sink is glued together and the epoxy is allowed to cure before it's tested with water.

JIM POLSON (THIS PAGE); ILLUSTRATIONS BY ROB LEANNA (OPP.)

An end-grain butcher-block work station alongside a face-grain drainboard countertop, both made by DeVos Woodworking. **RIGHT** An end-grain butcher block from Grothouse Lumber.

THE FACES OF **WOOD**

Wood can be cut and configured in many ways, but only a handful of methods produce countertops that will stand up in the kitchen: face grain, edge grain, and end grain. All need regular coats of penetrating food-grade oil to protect them from water and stains to maintain their longevity.

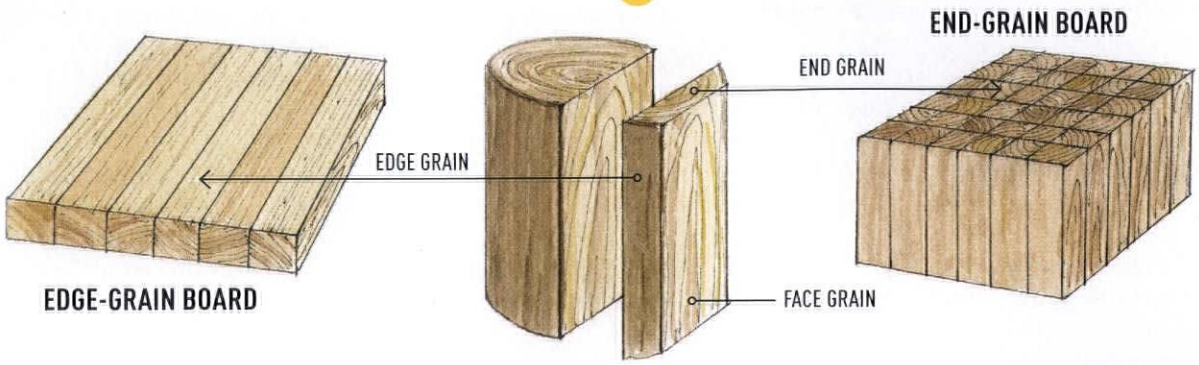
Face-grain (or flat-grain) counters are constructed from full-width planks. The surface has a wide grain pattern that reveals the natural patterns in the wood. Though excellent for serving, they're the least suitable for chopping or cutting. Even if the wood has been sealed, do not let water sit on the surface.

Edge-grain countertops are constructed using strips cut from wider boards that are placed on edge and joined together. This creates a countertop where grain lines are mostly straight, producing a hard and stable work surface. It's also more cost-effective compared to end-grain countertops.

End-grain countertops are constructed using square or rectangular blocks arranged so that the ends of the wood strips (growth rings) are visible on the surface. Though more expensive, end-grain construction is ideal for cutting boards: the wood orientation is easier on knife blades, can "self heal," and is more sanitary.

WOOD CUTS *for Counters*

Wood presents different grains depending on how it's cut. The most familiar is face grain (center), cut through the tree vertically to produce boards. Cutting face-grain boards vertically into strips of uniform size (e.g., 2 x 2s) produces edge-grain wood, where the grain lines are mostly straight (left). Joined together, these uniform strips form a hard cutting surface called butcher block. In the densest, most durable butcher blocks, rows of joined edge-grain strips are turned face up (right), so that the growth rings are on the cutting surface.



Solid Surfacing vs. Engineered Stone

Composite countertops come in two varieties: solid surfacing and engineered stone. Solid-surface countertops, invented in the late 1960s and marketed as Corian by DuPont, are made by blending acrylic polymers with mineral dust and pigments. The much more recent engineered stones, including quartz countertops (brands include Silestone, Caesarstone, Cambria, and many others), are made of crushed quartz or other stone (about 95%) bound together with polymer resins (5% to 7%). • Hard and durable, both materials have advantages over natural stone in that they are nonporous and don't require sealing. Both are stain-, scratch-, and heat-resistant—to a point. A very hot cast-iron skillet (212 degrees F. or higher) can damage a solid-surface counter. Sharp changes of temperature, and exposure to temperatures higher than 300 degrees F. can damage engineered stone counters, too. Exposure to ultraviolet light can lead to discoloration over time. Both materials are fabricated like natural stones, but are more forgiving in that the material is consistent throughout.

WilsonArt's Angel Falls solid surfacing material (background) resembles marble. **RIGHT** Corian can be thermoformed, which means it's easy to create integral sinks, grooves, and changes in surface height.

Different stones require saw blades with different properties, *depending on the density of the stone and its physical characteristics, such as potential for fissures. Cutting heads can be angled to create different edge shapes or moulded profiles, drainage grooves, or other recesses.*

CNC (computer-numeric control) machine will ultimately cut and shape the pieces.

The CNC machine actually visualizes the cuts to be made on the slab, sending a picture back to the CNC operator. Then it automatically selects one of more than a dozen mill blades (cutting heads) with different profiles to make the initial cuts using a wet saw equipped with diamond-encrusted blades.

Since all of the initial cuts are sharp, the edges must be polished, either with a CNC milling machine or by hand. Many manufacturers use waterjet machines for curved and angled cuts. The waterjet cuts, shapes, and drills using a high-pressure jet of water mixed with an abrasive material. The amount of pressure and the type of abrasive needed varies depending on the type of stone, its density, and even its color.

All cutting and shaping is done with water, from polishing with abrasive diamond grinders down to hand finishing. That's because exposure to small bits of silica in the stone can scar the lungs of workers, causing silicosis. "If you do all the cutting wet, there is no dust," says Roger Teixeira, a soapstone dealer and fabricator in Glen Rock, N.J. Even so, he encourages his workers to wear protective masks at all times.

Installation and fitting is often part of the work order. A good fabricator will custom-fit the pieces of stone onsite, join seams with color matched two-part epoxy, and make any necessary adjustments. At least one soapstone fabricator, Vermont Soapstone, cuts countertop and sink pieces to rough measurements in the shop, then does all the final cuts, shaping, and fitting onsite, using a pop-up fabrication shop.

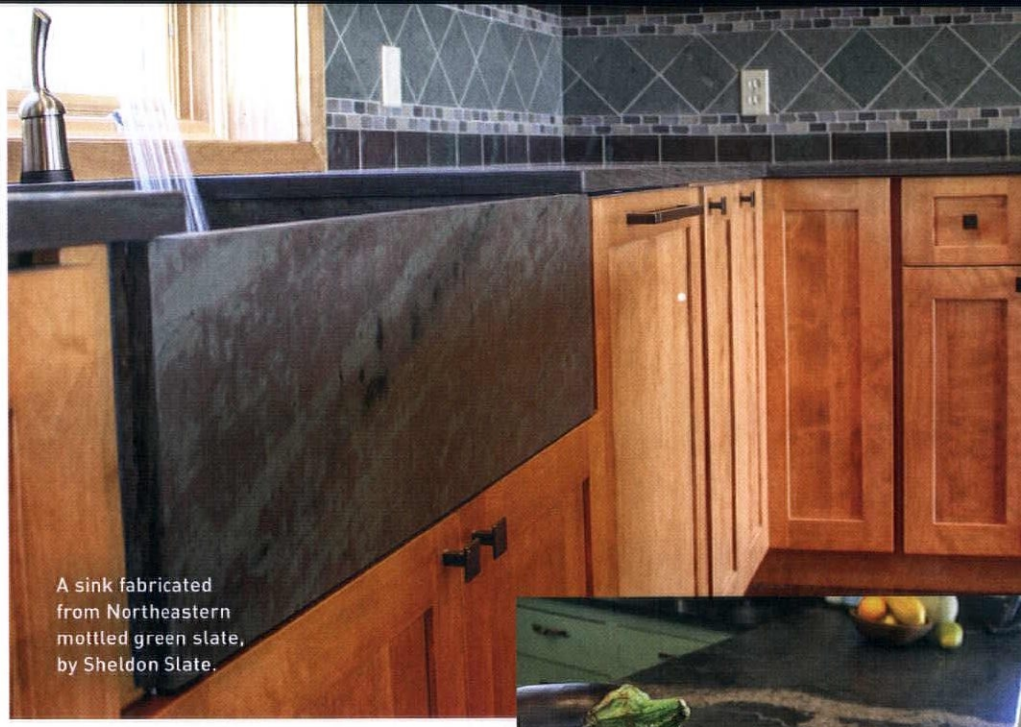
BUTCHER BLOCK

Since its early use in the 1870s, butcher block has been a versatile work surface in the kitchen. Unlike flat-grain or plank wood tops, butcher block is formed from strips of hard maple, oak, or another hardwood glued and pressed together, then turned so that the hardest, most durable grain surfaces (either edge grain or end grain) form the cutting surface. Since even tightly grained wood is vulnerable to water penetration, butcher block is sealed with a food prep-safe oiled finish.

Building a butcher-block counter begins with careful selection of the wood. Lumber is sorted by grade, then air- and kiln-dried. Once the lumber comes into the fabrication plant, it's planed and sanded to create a flat, smooth work surface. Next, it's run through a rip saw that cuts the wood into rails that are a consistent 1 ¾" x 1 ¾". To make edge-grain countertops, premium rails are laminated and glued together side by side, forming a solid piece of butcher block where the wood grain lines run in linear fashion along the rails.

Making end-grain butcher block literally requires turning edge-grained butcher block on its head. Laminated edge-grain boards are glued and stacked on top of each other, then placed in a

screw press, which squeezes the wood and glue together. After drying, the block is set on end so that the end grain of the rails faces up as the work surface.



A sink fabricated from Northeastern mottled green slate, by Sheldon Slate.

STAINLESS **steel** (and

the increasing rare, nickel-based Monel) have been in use in the kitchen for well over a century. Easy to bend and shape, stainless steel is a superb surfacing material for counters and sinks. "One thing about metal, you can integrally weld everything together," says Jeff Subra, owner of Specialty Stainless in Buffalo, N.Y. "You can't weld a sink into quartz."

Steel fabrication has its own set of specialty machinery, usually including punch or shear machines and press brakes. The machines can be hydraulically or pneumatically powered, or CNC-controlled. At Specialty Stainless, all of the cutting and "nibbling" is done on a CNC punch machine. A flat sheet of 16-gauge steel is placed on a pneumatic hydraulic table where the punch machine cuts out holes for sinks, faucets, and soap dispensers.

The countertop then goes to a CNC press brake, which tools the metal using a punch and die setup. The edge of the sheet is placed in the machine by one or two workers, then quickly crimped all along the edge. A simple bend, like a 90-degree right angle, may require only one "hit" on the machine. The more complex the curve, the more bends. The skill comes in knowing how to position the sheet and where to place it for subsequent bends.

Seams and corners are formed up using TIG (tungsten inert gas) welding, which reduces the emission of sparks. Sinks are hand-formed rather than punched, and surfaces are hand-peened to make radius edges. Once the sink is formed up, all welds are ground and polished by hand. "We hand-build all our own sinks," Subra says. "The metal thickness stays true because it isn't stretched or stamped."

Unlike stone and wood surfaces, stainless steel requires no sealer. When polished, it forms a film that gives it antimicrobial properties. While stainless steel arrives at the factory with a standard polish, Specialty Stainless does custom finishes such as its antique finish: a dull, random finish similar to matte nickel or pewter.

Stainless Specialty also works in copper, zinc, and aluminum. Subra notes that copper has become almost prohibitively expensive; zinc will not last nearly as long as steel because the zinc top coating eventually wears away if not maintained; "stainless steel can last indefinitely."

Ashfield Stone's Quicksilver schist.

NATIVE stone

Looking for a natural material mined in the U.S.? In addition to native soapstone from Virginia and Vermont, two options are slate (mined in New York, Maine, and Vermont), and schist from Massachusetts. Slate comes in beautiful colors, from light grey to charcoal, light to dark purple, light and medium green, soft red, plus greens and greys streaked or pocked with purple. Countertop-grade schist from Massachusetts includes startling patterns dubbed Crow's Foot and Quicksilver. Both slate and schist are beautiful, dense, and long-lived options.

LEFT A drainboard sink made by Specialty Stainless is seamlessly integrated into the backsplash and counter, which has a recessed drainboard and hand-polished grooves.

FOR RESOURCES, SEE PAGE 103.

Odd Job Season

Use these helpers around the house, then get it ready for warmer weather.

1

1. A WORKSHOP ANYWHERE
The Mobile Project Center rests on heavy-gauge steel legs, is portable, and stows in seconds. The work surface (27 ¾" x 31 ½") accepts the manufacturer's bench dogs and clamps. The table can be doubled in size by pairing with a second unit; $159.99. Kreg, (800) 447-8638, *kregtool.com*

2

2. WAXED PERFECTION
Keep butcher-block countertops in peak condition with this blend of food-grade mineral oil, natural beeswax, and Brazilian carnauba wax. Butcher Block Conditioner prevents drying, and seasons and protects wood. In the 12-ounce size, $8.99 to $9.99. Howard Products, (805) 227-1000, *howardproducts.com*

3

3. TRIMMED IN FIR
Freshen up the house with a made-to-order screen door and matching window screens in vertical-grain Douglas fir. Doors may be made in any size in a choice of woods. Doors, $327 and up. Coordinating window screens, $150 each. Coppa Woodworking, (310) 548-4142, *coppawoodworking.com*

4

4. SMOOTH A BEAD
A Caulk Aid makes short work of caulking around sinks, backsplashes, and window mullions. And its other end is fitted with high-impact blades and a sharp point to help you coax out old caulk; $4.69. Hyde Tools, (800) 872-4933, *hydetools.com*

5

5. ENHANCE THE GRAIN
Prime, seal, and protect countertops, cabinets, and wood finishes for up to five years with Murdoch's Hard Sealer. This alkyd and botanical polymerized tung oil sealer comes in sheens from satin to gloss, for $41.16 per quart. Sutherland Welles, (800) 322-1245, *sutherlandwelles.com*

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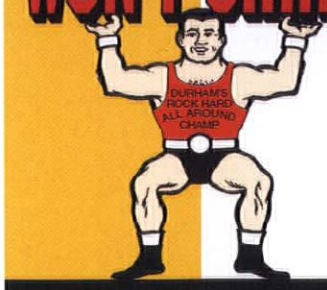

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Installing a Two Piece Pedestal Sink

Check position of water lines and drainpipe *before* you start. You'll need an assistant. **By Lynn Elliott**

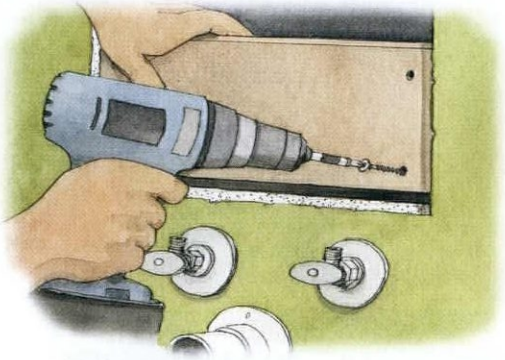
Compact and elegant, a pedestal sink is an old-fashioned comeback that works well in small or half bathrooms. The lack of a cabinet opens up floor space and visually expands the room. Pedestal sinks arrive in two parts: a sink vessel that must be anchored to the wall, and a base that is attached to the floor. The plumbing is surprisingly tricky, so most homeowners call a plumber. Even so, with these guidelines, you'll be able to make a decision on purchase and prep the site yourself.

Be sure to purchase a faucet set with a suitable projection for the depth of the sink bowl. Traditional styles are still widely available.

TYPICAL PROCEDURE

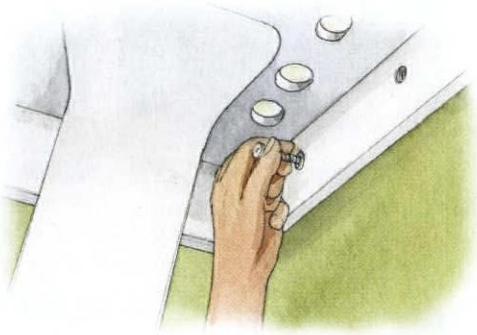
STEP 1

Turn off water supply and turn on the faucet to drain the hot and cold water lines. Loosen the nuts on the drainpipe and detach it, leaving the stub. Disconnect the water lines from the valves. Remove the old vanity or sink.



STEP 2

Most pedestal sinks require a 2x8 support board. Mark the sink height on the wall. Take care with your measurements—they are critical with a pedestal sink. Cut out the wallboard and notch the studs with a Sawzall so that the support board can be recessed into them. Attach the support board with a power drill and screws. Repair the wall.



STEP 3

Measure the sink to find the center point and mark it on the wall and the floor. Extend the floor mark out 10 inches (including the baseboard) for the position of the base. Center the base on the mark, and rest the sink on the base, making sure it is flush against the wall. Adjust as needed. Check for level. Mark the sink's anchor holes on the wall and the one for the base on the floor. (If your base doesn't have anchor holes, it is secured with caulking.) Also check that the water supply lines and drainpipe are lining up properly with the base. Move the sink and pedestal out of the way.

CONSIDERATIONS *before purchase*

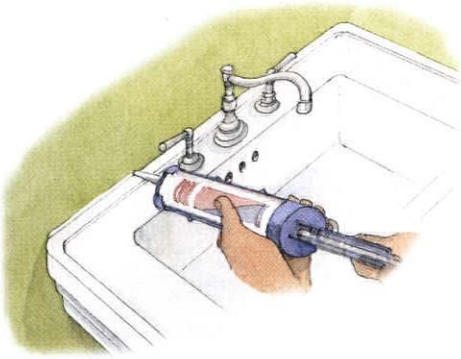
- **Water supply lines may need to be moved** to fit behind the pedestal sink. Making sure the plumbing fits behind the pedestal base can be exacting work, with little room for error. If you do not have expertise in plumbing, call a licensed pro.
- Since the plumbing is often visible with a pedestal sink, **decide whether you want to put in a new waste trap** and supply tubes ahead of time.
- **Buy a faucet when you purchase your pedestal sink** because it will need to be installed before the basin is attached to the wall.
- If you are removing an existing vanity, **check whether the wall or floor beneath will need repairs**, such as matching tile or patching plaster and painting.
- **Will the loss of storage in a closed vanity be an issue** for your bathroom? Before you start, figure out alternative storage: wall-hung cabinets, shelving, a piece of furniture.

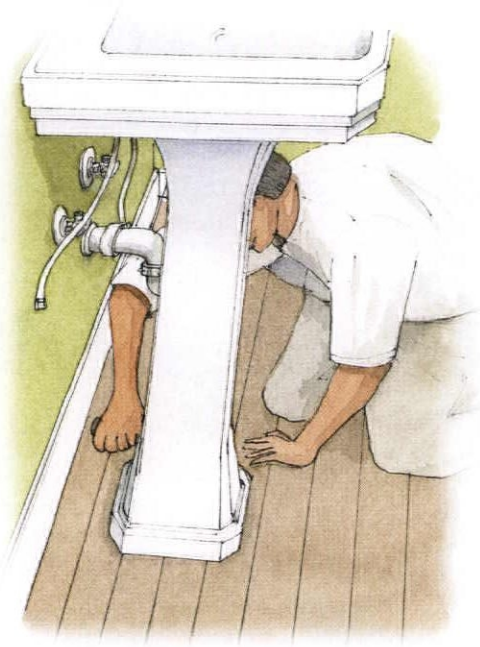
STEP 4

Drill the holes using a power drill with a bit appropriate for the material on your wall—for example, a masonry bit for tile or brick walls. Hanger bolts are needed to secure the sink to the wall, so use a drill bit that is wide enough to accommodate them. Install the hanger bolts with 1" extended from the wall.

STEP 5

A lag bolt with a washer is often used to attach the base, but check the manufacturer's instructions for the appropriate anchor needed because they vary. Set the pedestal base back into place and secure the lag bolt. Don't overtighten because that may crack the porcelain. If your pedestal doesn't require an anchor, this is the point where it is attached with caulking. Wipe any excess caulk away with a damp rag.





STEP 6

Attach the faucet and pop-up drain to the sink. Also, attach the drain assembly to the bottom of the basin. Place the sink into position over the hanger bolts. Check for level. Then secure the sink with cap nuts and washers, but don't overtighten. Connect the drain and the water supply lines. Turn the water back on and check for leaks. If appropriate, apply caulk around the edge of the sink by the wall. Wipe with a damp rag to smooth. Let dry.

TOOLS & MATERIALS

Some may come with the sink.

- Cap nuts
- Caulking
- Drainage pipe
- Faucet
- Flexible water supply tubes
- Hanger bolts
- Lag bolts
- Pedestal sink
- Pliers
- Pop-up drain (if not included)
- Power drill with appropriate bits
- Sawzall

ST. THOMAS CREATIONS

LEFT A classic fluted pedestal and small rounded bowl distinguish this diminutive example. **BELOW** Hand-painted flowers lend a European look.

Selected Resources

- **Herbeau** *herbeau.com* *Styles Empire, Victorian, Colonial Revival, including hand-painted designs.*
- **Kohler** *kohler.com* *Traditional and modern styles in sinks 21"–39" wide, some in colors.*
- **Renovator's Supply** *rensup.com* *Offers a Victorian-style pedestal sink (also in black), children's pedestal sinks, and many other options.*
- **Signature Hardware** *signaturehardware.com* *Choices include petite pedestal sinks and some in Carrara marble or hammered copper.*
- **St. Thomas Creations** *stcbath.com* *Five models rounded and squared, Victorian through Deco.*
- **Van Dyke's Restorers** *vandykes.com* *Picks include pedestals with Edwardian styling and fluted versions.*
- **Vintage Tub** *vintagetub.com* *Choose from antique styles and pedestal sink and toilet sets.*

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ILLUSTRATIONS BY ROB LEANNA

Tile Art and Everyday Tile

How to combine art tile with production tile to create a unique installation. **By Regina Cole**

Art tile is in fact art, and the cost can be steep if a project calls for many square feet of tile. There are ways, however, to combine affordable production tile with handcrafted tile for a custom look. The big manufacturers make wall, floor, and decorative tile in sizes and styles that simulate historical tile. With some imagination, even big tile projects like floors and bathrooms can be affordable. Create a border for an otherwise plain tile floor. In the bathroom, create the look of a wainscot, fill, and border frieze by using two different sizes of production tile along with some liners.

But be forewarned: mixing production tile with handcrafted decos gets tricky, because the tiles' actual sizes (whatever the dimensions given), depths, and edge characteristics will be different. It can be done, but it's wise to have your expert tiler in on the project from the beginning, approving purchases and the design. The same goes for mixing tile from more than one studio.

It's even trickier these days. Today's bathrooms, for example, may feature installations combining marble, granite, clay, terra cotta, metal, or porcelain tile; and the popular wave of glass tile has yet to recede. New kitchens are likely to have glass tile backsplashes, often consisting of narrow tile applied on the horizontal. Even old-house kitchens and baths see their share of mixed materials; the variety of colors, surface finishes, and reflective qualities is too tempting to resist, as is the allure of time-honored materials and craftsmanship.

"Today, there are so many different products made from a variety of materials, that you can do things not possible in the past," says Tony Arpino, president of Associated Stone and Tile Installers of Waltham, Massachusetts. "The thing is, all of those materials come in different thicknesses."

TOP An artful installation of handmade tiles by Pasadena Craftsman Tile is the centerpiece of an old-house kitchen. Liner tiles frame a relief tile in a backsplash of field tile. **ABOVE** Field tiles and multiple relief decos create another framed panel, also by Pasadena Craftsman Tile.

OPPOSITE (TOP): BRUCE BUCK

the Historic Tile Panel

A dramatic way to use ceramic tile is to paint a picture, using individual tiles that together create a pattern, a panel, or even a mural. In this way you can create a focal point, celebrate a favorite motif, frame a permanent "painting," or define a space (as by using floor tiles to suggest a rug in a seating area or niche). Tile pictures are used in kitchen backsplashes, in bathroom shower stalls, on exterior walls, even on floors. Tile panels, patterns, and small murals are also a historical treatment for fireplace surrounds. Many of these locations see water, weathering, and dirt, which is why tile is such a perfect decorative surface in such cases.

Today, murals can be used on their own, or combined with a variety of liner tiles—plain, flat, or moulded—to fill a larger space. Panels of four to 16 (or even more) decorative tiles that make up a picture can be used to accent tile installations, with or without "picture framing," the use of plain or decorative liners and other tiles to expand the size of the original piece. Simple panels can be developed by picture-framing an area of interest, then filling around it with a tile in a coordinating color but in a different size or shape, set in a different pattern. —*MARY ELLEN POLSON*

ABOVE Bang for the tile buck: Tiles making up the decorative panel were purchased at a steep discount during a store move, to complement white subway field tiles in the shower. **LEFT** Tiles from Native Tile & Ceramics create a *trompe l'oeil* runner, which is set into a field of plain quarry tile.

But they can be combined for a custom design, he says, if proper installation procedures are followed. Invaluable before you start, he says, is a plan in which every element of the installation has been carefully measured.

Next, "Sort and group all tiles to be installed in the artwork according to tile thickness," Arpino says.

"Then, mix white latex-modified thin-set mortar for adhering the tiles to the substrate. Use a white color to avoid color bleeding through the tile, should the tiles be translucent.

"Start installing the tiles using the thickest tile available—this becomes your reference height point. Install the rest of the tiles, using your reference point to ensure a flat installation, and follow the following procedures:

→ **1** Depending on the size of your artwork, you will need a straight **flat straightedge tool** (example: a level).

→ **2** After having installed your thickest tile, proceed with the rest of the installation, **making sure the finish surface is flat** and level with your reference point.

→ **3 Place the level over every newly installed tile** and your reference tile.

→ **4** If your level reading is **not level, then you will need to remove the newly installed tile, add additional cement mortar** between the bottom of the tile and your substrate, and re-install. Once you have achieved a level reading and there is no air space between the bottom of your level and the face of your tiles, you can proceed with the next tile.

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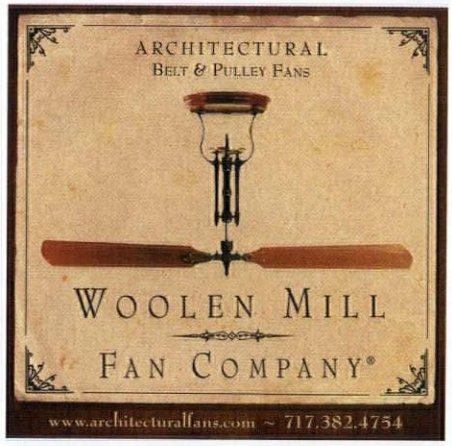

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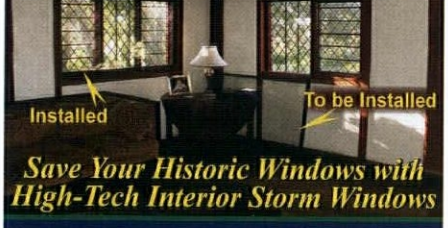

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COURTESY PASADENA CRAFTSMAN TILE

Combining mixed materials of varying **size and thickness** requires a skilled tile installer. The mortar bed must be manipulated to assure a **level surface**, and **grout lines adjusted** for looks.

ANOTHER ISSUE created when irregular art tiles are combined with production tiles is that grout lines vary.

"Whereas grout joints of a production tile are usually preferred to be very tight (1/16"), for irregular hand-moulded tiles lines should be between 3/16" and 3/8"," Arpino points out. The answer, he says, is camouflage.

"As tiles are installed, you will need to adjust grout joint sizing between each tile according to the tile size. Hand-moulded tiles will not be square; therefore the grout joint will vary within the same joint. Some joints will be very tight, some 3/16" and some as much as 3/8".

"Although you might want to keep somewhat of a straight line, the result will most likely be one of distorted grout lines and a not-so- pretty installation. Select a grout color to blend with the color of the tiles. After grouting, the grout joint will no longer be the focus. The grout blends with the tiles. You will appreciate the tile and the overall installation, and not see the differences in the grout line dimensions."

Arpino says that many tile materials lend themselves to a variety of applications. "The important part is the installation. Tiles that crack do so because they are improperly installed. Even glass tile can work very well for flooring; it all has to do with how abrasive they are."

Thin, highly polished porcelain tiles are easy to clean, Arpino says. However, he points out, shiny floors evoke ice, especially for Northern homeowners: "They may not be conscious of it, but people walk differently when they think the floor is slippery. That actually makes them more apt to fall."

SELECTED RESOURCES ON PAGE 103.

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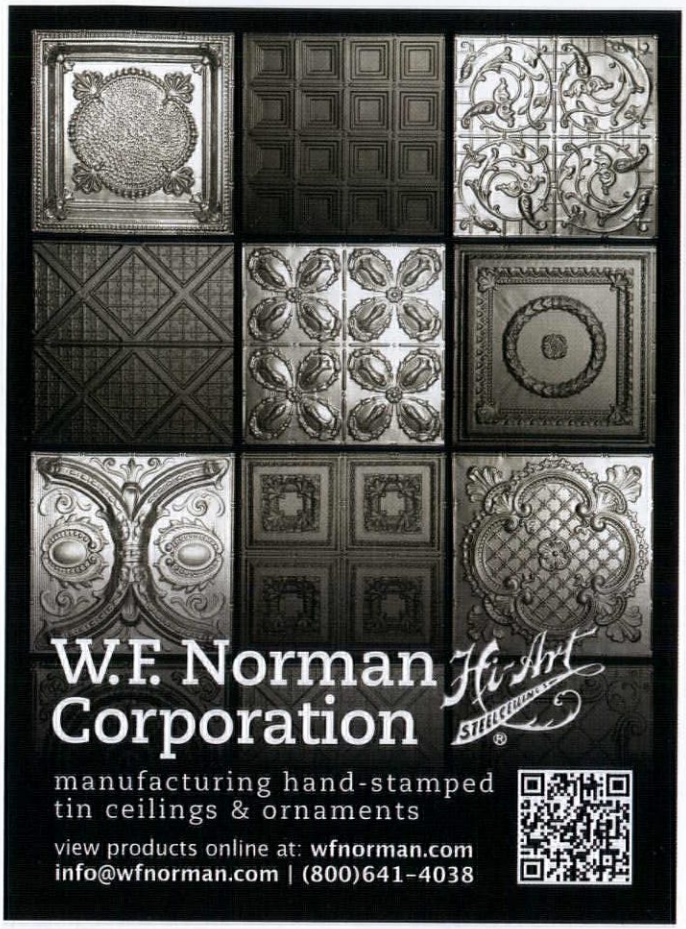

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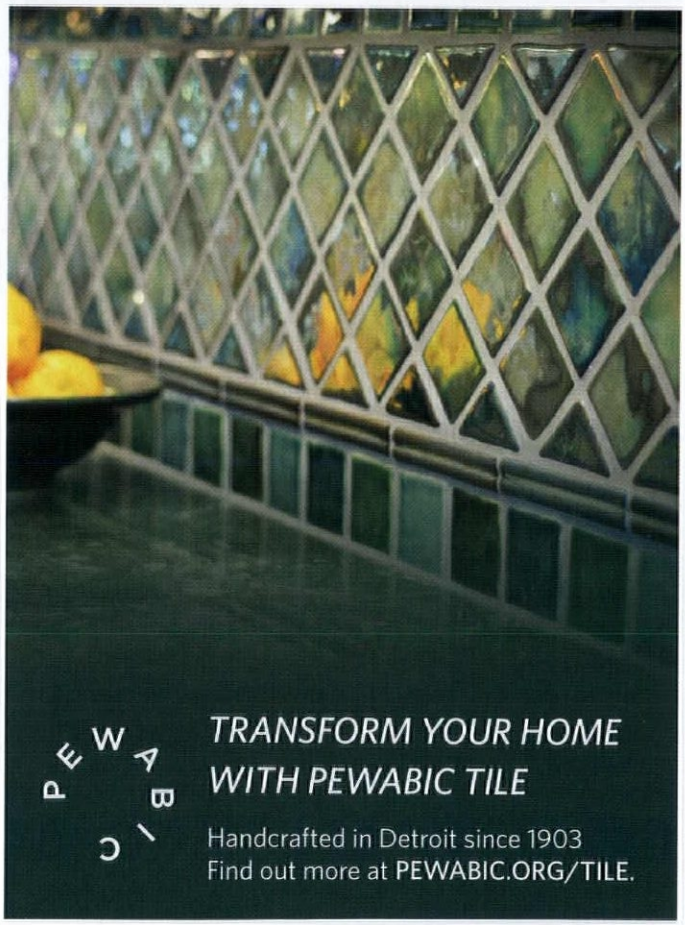

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“The room is cold, there are telltale holes in the floor . . . where’d the radiator go?”

When we refinished the floors in our 1870s row house, we found holes that indicate steam radiators once stood in the entry hall and in a bay in the dining room. Since both of those areas tend to be cold in the winter, we asked the previous owner what happened. He said he took the rads out . . . because he thought they were ugly! —***Mike and Heather Casey***

Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **lviator @aimmedia.com**.

THE FIX

Not everyone appreciates the utility (and Steampunk beauty) of vintage cast-iron steam radiators. But even if you hate them, there are better ways to go. Remember that when the radiators were put in, the builder or plumber calculated heat requirements for the house as a whole and specifically for each room. Radiators were sized and placed accordingly. Removing one or more leaves the house with inadequate heat. Unheated rooms will be chilly. To replace the heat source, you'll need a unit capable of producing between 30 and 60 BTUs per square foot, depending on your home's zone (energy.gov/eere/buildings/climate-zones). For example, a 150-sq.ft. entry hall in cold Zone 5 would require a heating unit with a capacity of 9,000 BTUs.

It's possible to replace the missing radiator, and tie it into your existing heating system, with either refurbished or new radiators sized for the space. You may be able to find a vintage radiator of the correct size online or through salvage dealers, but Ecorad offers reconditioned cast-iron units in many sizes and styles.

The new-radiator route may lead to steam or hydronic units, such as period-friendly, close-to-the-wall steam radiators and made-to-order panel radiators from Runtal North America. Slim-line panel radiators come in baseboard, wall, and column configurations, and even do curves.

Before you take out old radiators, consider a time-honored solution: radiator covers. Improve flimsy electric baseboard units with Shaker- or Colonial-style covers from Overboards. For larger cast-iron radiators, options include custom wood covers from Wooden Radiator Cabinet; wood with metal grilles from Fichman Furniture; and all-metal covers from Monarch and Arsco Custom Metals. Simpler still: Wire-brush the offending rad and apply a few coats of a shiny metallic paint. It'll work wonders.

ILLUSTRATION BY BRETT APPRUNT

FOR RESOURCES, SEE PAGE 103.

Tabletop Patina

Tables with metal tops rich in color and texture create effects from quilted copper to leathery. **By Brian D. Coleman**

West End Architectural Salvage is in Des Moines, Iowa, but the 50,000-square-foot store is a destination for vintage-minded shoppers from all over the Midwest. Owner Don Short is famous in the salvage biz (he's had shows on HGTV and the DIY Network) and he's creative in repurposing items—including scrap. Among his custom furniture offerings, Don's "line" of unique tabletops made from salvaged tin and copper has become a signature of the West End Salvage brand.

"We started using old tin ceiling in projects 12 years ago," Short explains, "which eventually led to our making patchwork pieces out of scraps: from ceiling tiles, copper gutters, roof flashing, and copper canning boilers—which aren't uncommon in this agricultural state."

ABOVE A round tabletop made from scrap metal has a patchwork design. **INSET** Metal for upcycling can come from old copper boilers used in canning. **OPPOSITE** The store's recycled metal tabletops are each unique: symmetrical or abstract, "quilted" or with a motif.

THE COST

BASES	$100-300
TOPS	80¢ PER SQUARE INCH
FINISHED	$2,900 for a 40" x 84" table, retail

tips on techniques

1. PREPPING MATERIAL

If you're set on making a tabletop out of copper canning boilers, the challenge is to find enough of them: a 4'-square top, for example, or 16 square feet, takes a half-dozen boilers. The first step in fabrication is cutting off the top steel ring and cutting the handles away from the boiler body. Next step is to cut the flat bottom away from the body. Then the boiler body is cut to so the oval can become a flat sheet. At this point you have two usable pieces of copper, its bottom and the now-flat body. The material may be cut with tinsnips or metal shears into the shapes and sizes for patterns in your tabletop design.

2. MAKING A TABLETOP

Don Short prefers to make the tops from two thicknesses of ¾" plywood, for a solid substrate that won't warp. The plywood is cut to size for the design and then the two thicknesses are glued and screwed together.

"Now comes the tedious process of flattening, nailing, and re-flattening the pieces as they are applied," Short explains. Attach metal to the top using an air nail gun and ⅝" brad nails, spacing nails about ¼" apart at the edges of each piece. Flattening the copper a second time, with a hammer, prevents the metal from wrinkling. Keep overlap to a minimum to ensure a flatter surface. When you reach the edges of the top, bend the copper over the edge and again around the underside. "You'll need to nail before and after each bend to keep the copper pieces from wanting to spring back to flat," Short advises.

Once all the pieces are nailed in place, Short goes over the surface once more

DON SHORT

with a hammer to reset any nail heads that are still sticking up. Any sharp edges must be sanded. Keep sanding to a minimum if the goal is to keep the aged patina.

These metal tabletops are finished with at least five coats of water-based polyurethane, applied with a brush. After drying and before the next coat, lightly sand the surface and wipe with a clean tack cloth.

3. FINDING A BASE

At West End Salvage, they make bases out of just about any found item: cream separator bases for end tables, old machinery legs for dining tables, even grain augers for console tables. They also use standard restaurant bases and steel bases fabricated in their shop.

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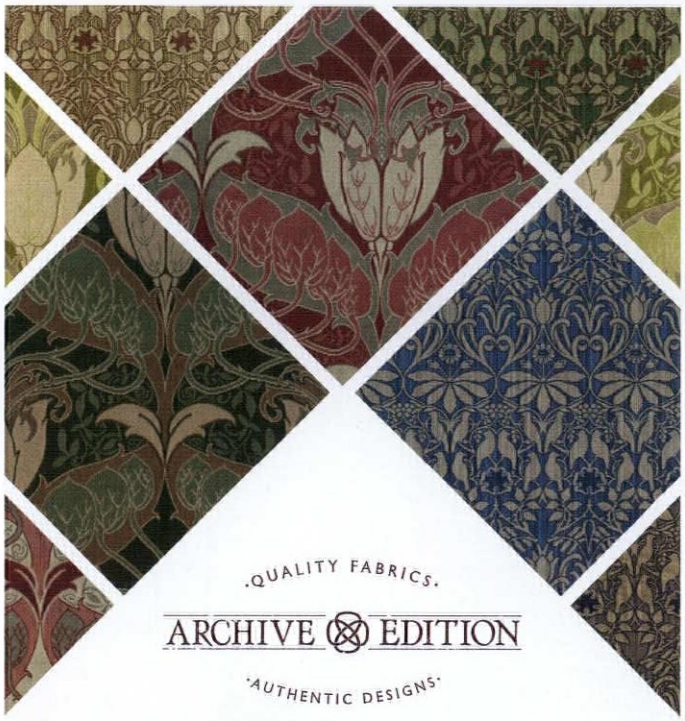

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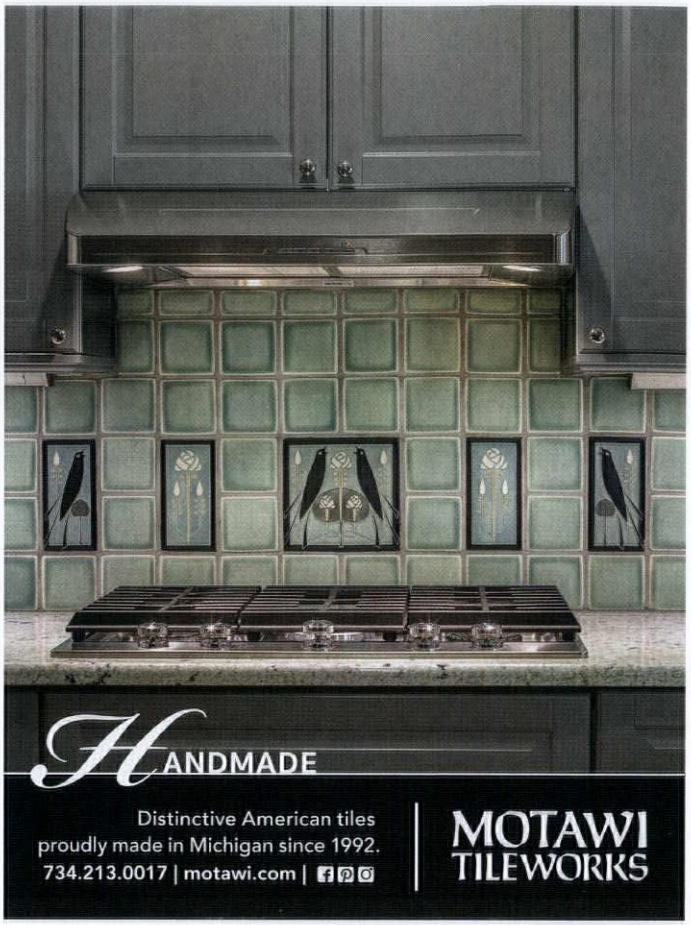

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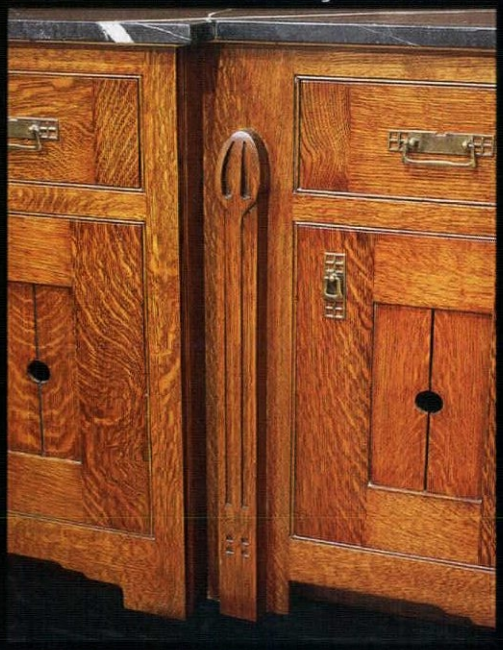

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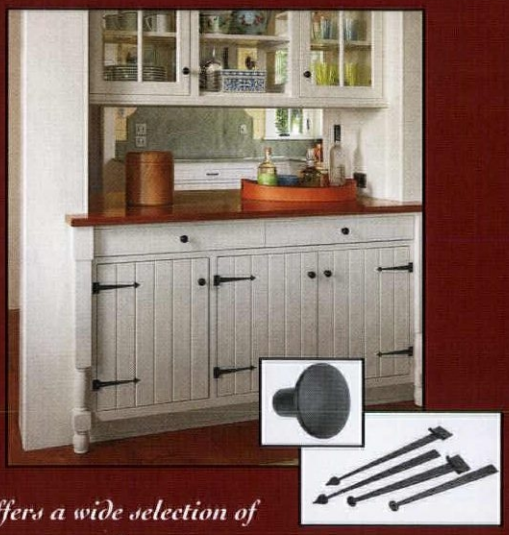

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Shown: hardware for a kitchen designed by David Heide Design Studio, Minneapolis MN

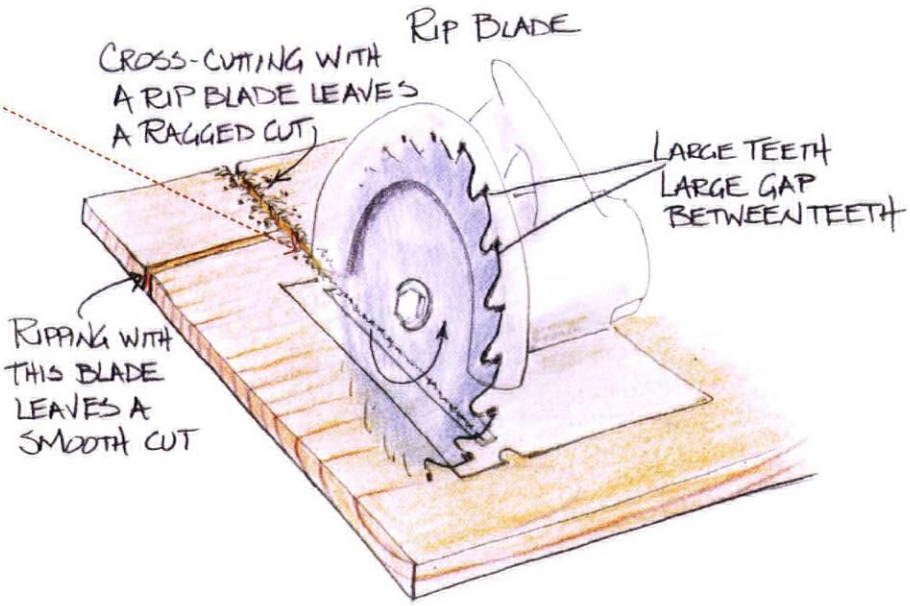
Right Blade for the Cut

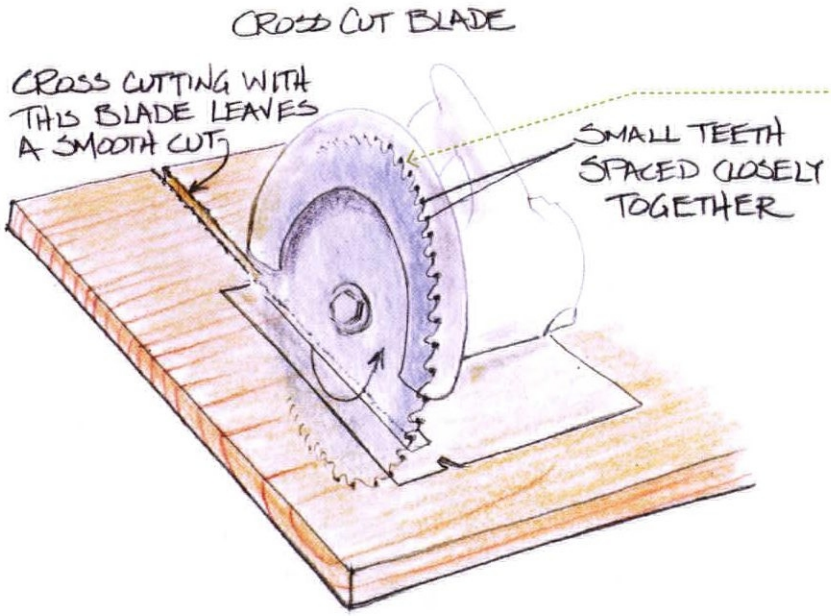
Most old-house owners eventually tackle DIY projects. One very basic operation, cutting wood, requires the use of saw blades, which have been under refinement since the Bronze Age. Whether for hand saw or power saw, there are three types of saw blades. The "rip" blade has large teeth, usually separated by generous gaps. It is used to cut wood along or with the grain. Conversely, a "cross-cut" blade—with many small teeth—is designed to produce a clean and efficient cut across the grain without tearing the wood. Finally, the "combination" blade is a compromise between the first two (in number of teeth, their size and spacing.) It is designed to cut reasonably well along or across the grain, so you can avoid switching blades during a typical project. **By Ray Tschoepe**

WRONG WAY

THE SAME BLADE FOR EVERYTHING

It's tempting just to stick with the blade that came with the saw—but, if you do, you're stuck with some cuts that are far less than ideal. If you are cutting 2x4s for framing, it probably doesn't much matter. But for projects like furniture, door trim, or crown moulding, you must use the proper, sharp blade to get the best finish. For your safety, never use a damaged blade.





RIGHT WAY

CHOOSE THE RIGHT, SHARP BLADE

Choose your blade according to the task at hand. Blades come in varying sizes and are designed for use in miter saws, table saws, and circular saws. But they work best when used for the cuts intended. Practice with some scrap wood in order to get comfortable with the saw blades. Also, make certain that the blade is sharp. A dull blade is more dangerous, cuts poorly, and burns the wood—no matter which direction you cut.

ILLUSTRATIONS BY RAY TSCHOEPE

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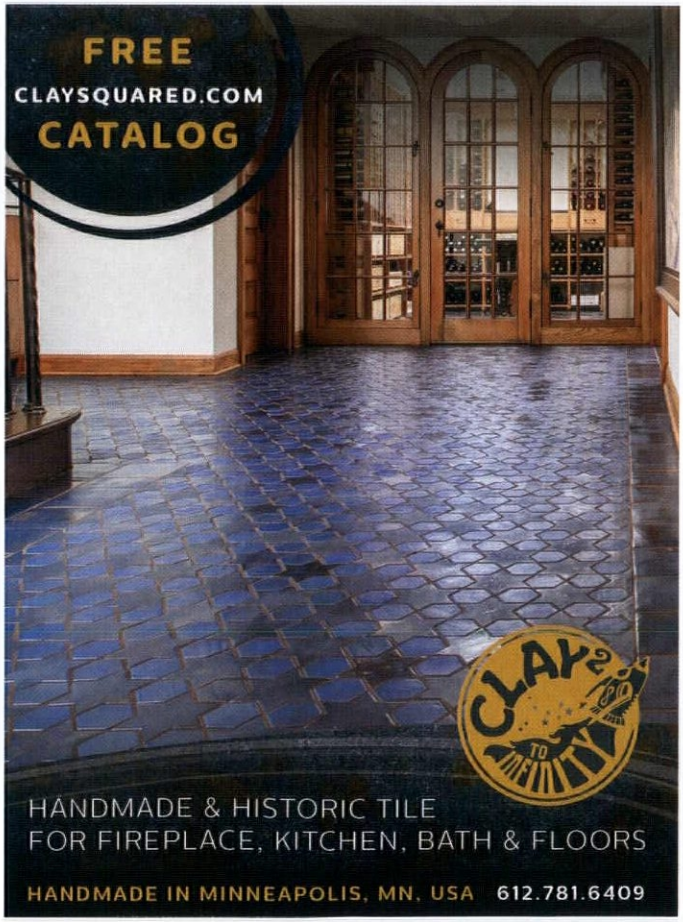

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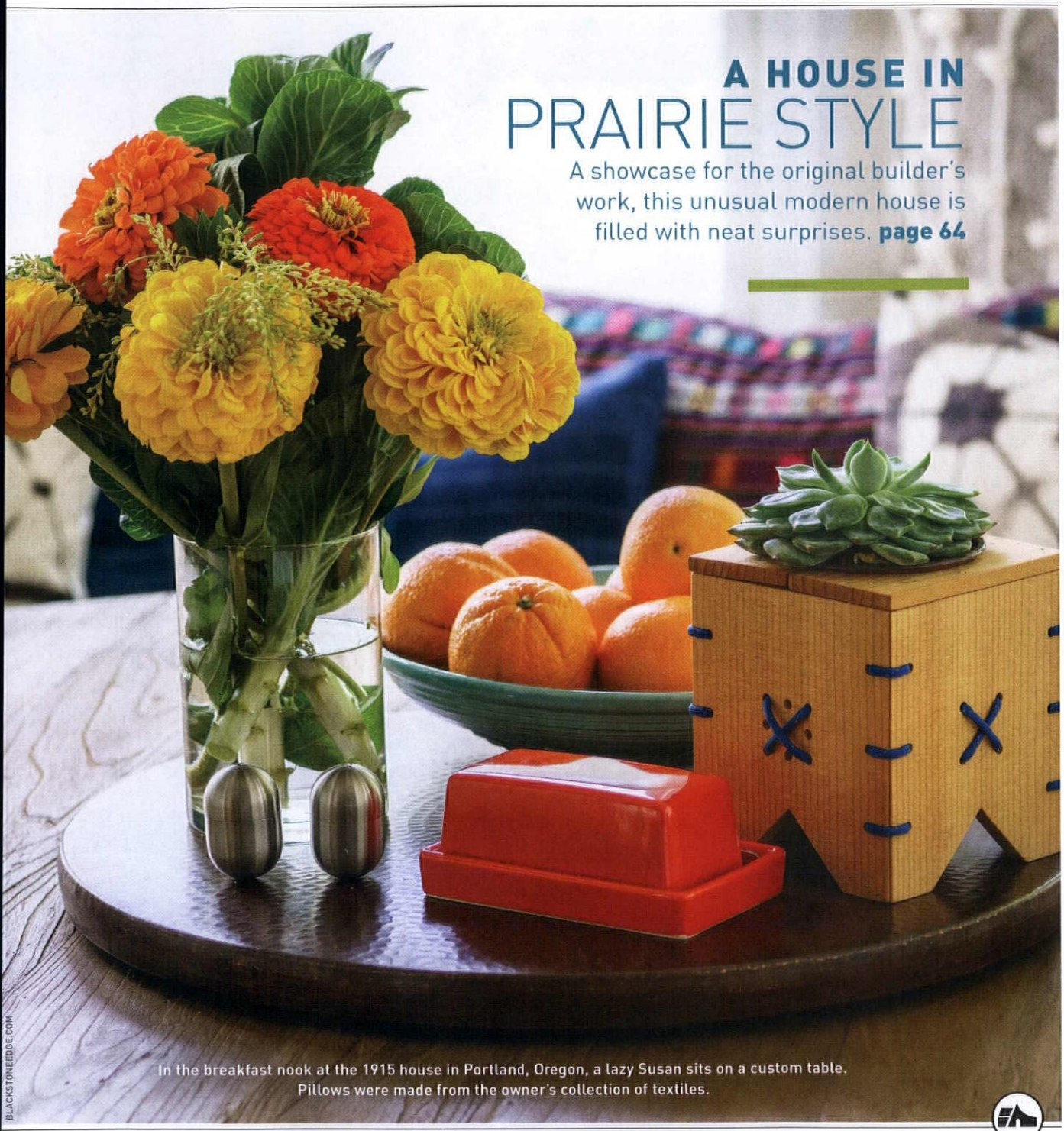

A HOUSE IN PRAIRIE STYLE

A showcase for the original builder's work, this unusual modern house is filled with neat surprises. **page 64**

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In the breakfast nook at the 1915 house in Portland, Oregon, a lazy Susan sits on a custom table. Pillows were made from the owner's collection of textiles.

64 **SHOW HOUSE THEN & NOW**
Bold flourishes in a modern home.
+ STYLE: PRAIRIE SCHOOL

76 **A PRAIRIE FOURSQUARE**
Visit a 1903 house in Memphis.
+ WALKING THE NEIGHBORHOOD

86 **CRAFTSMAN EVOLUTION**
A kitchen designed for function.
+ KITCHEN SHELVING IDEAS

Architecture is intact in the dramatically decorated dining room. The 'Fairfax' chandelier by Avenue Lighting replaced a silver original, which was respectfully packed away in the attic. Wishbone chairs are from Hive, and the chevron rug is from Kravet.

SHOW HOUSE *then & now*

BY DONNA PIZZI / PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS

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In Portland, Oregon, a builder's model spec house alluded to Prairie School design on the outside, but featured an ornate English interior. It's been restored by a couple who added flourishes of their own.

THE 1915 HOME in the Irvington neighborhood was a showcase for local builder H.E. Stinson. He located it at the last stop on the trolley line. For the exterior, Stinson picked up modern motifs of the Prairie School style. Inside was a different story: While casings have simple Arts & Crafts construction, cornices are heavily three-dimensional, and fireplace mantels feature dentil mouldings and columns.

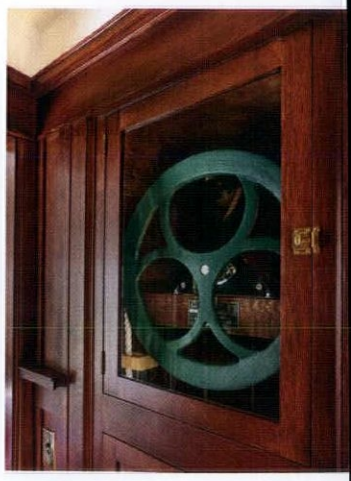
A century later, Nikki Neuburger and David Schriber were feeling cramped in a small Irvington home, where the couple and David's two children shared an inconvenient single bathroom upstairs. "I had plans to host 40 family members over the holidays," Nikki recalls, and that sent the family house hunting.

"Houses in Irvington are pleasingly old and sought-after," David explains. "We were happily surprised to find one with everything intact—sinks in the bedrooms, an original silver chandelier, pocket doors, onxy and tiled fireplaces, and the ornate cornice mouldings."

"I was not, however, in love with it," Nikki counters.

David urged her to look past the minimal yard, lack of

ABOVE Cole & Son's 'Cloud Ceiling' paper accents the cornice. Wainscoting once pickled green has been stripped, stained, and given patina. The door next to the fireplace opens to the dumbwaiter mechanism. **BELOW** The original built-in secretary holds a hidden pullout bed with wood wheels.



ABOVE The dumbwaiter wheel and pulleys can be seen through a glass cabinet door in the hall.

Original cornice mouldings are untouched to ensure their preservation. The onyx fireplace surround is intact, and the original mahogany pocket doors were carefully restored.

landscaping, lackluster exterior paint colors, and list of repairs, to focus on the character of the house.

"We talked about it for 24 hours," Nikki says, "but then, because it was super competitive with three or four bids in play before ours, David wrote a letter to the homeowners. He described our love of the neighborhood and how we had no intention of gutting their home, but would bring it back to life. I truly think that did it, because the former owners didn't want to see it destroyed."

A meticulous researcher, David chose Arciform, a design and renovation company, because unlike other remodelers they did not suggest gutting the kitchen and tearing down walls. Arciform's then-senior designer Chelly Wentworth, project manager Adam Schoeffel, and lead carpenter James Whittaker understood David's approach: restore and preserve what's original, rather than "maximize resale" by making changes that might be outdated in ten years.

"Even on the initial walk-through," David says, "Chelly pointed out things I didn't think were possible. She had a real eye for clever ways to use original materials or find replicas for authenticity."

"My job was to develop the scope of the work to be done, to document everything that was original, and to create plans and specifications, " Chelly says. In a two-year renovation, the dilapidated garage and carriage doors were restored; a mortared-over fireplace flue was repaired; two chimneys were rebuilt. In a complex series of procedures, the library's recently "pickled" wainscoting was restored to its original mahogany.

The library held more hidden treasure. After they took possession, David found that the built-in secretary desk opened not to a file drawer beneath but revealed a pullout bed that tucked away under a staircase. The carpenter realized that a compartment next to the library fireplace surround was actually a dumbwaiter shaft sealed off to provide CD storage in the 1980s.

BELOW When it's locked shut, the pet door keeps the dogs and cat upstairs or down. It's a custom design patterned after a porthole spied at a Portland restaurant.

TOP Dark cabinets from a previous remodeling were painted white, and a 2x8 subway-tile backsplash replaced Art Deco tiles. Soapstone countertops join a porcelain farmhouse sink. The rug is Peruvian. **ABOVE** Beds are rimmed with durable, poured concrete walls topped with bricks. The small garden yields plenty of salad ingredients and herbs.

Creating the perfect **black and white kitchen** for the 1915 house was a simple matter of painting outdated dark wood cabinets and adding soapstone countertops.

"When they were doing demo in the basement they discovered where the shaft had been removed," Chelly says; David wanted to restore it. Working with Miller Manufacturing, maker of the Silent Servant manual dumbwaiter kit, the team worked backwards to figure out the size of the box and its weight. Salvaged V-groove Douglas fir paneling from the basement was used to construct the box.

"The pulley system and wheels are so cool," says project manager Adam Schoeffel, " we decided to change a hall cabinet to include a glass access door, so the mechanism is visible."

Upstairs, the single-sink bathroom was a critical focus for renovation. Nikki lobbied hard for double sinks and mirrors. "We preserved everything we could," David adds, "then made a wood frame that joins the existing window trim, and tripled the mirrors using two more pieces of beveled glass and the same vintage latches. The cabinet between the sinks is topped with the piece of soapstone cut out for the kitchen sink."

In the kitchen, Chelly recommended maintaining the lay-

A SUNLIT KITCHEN NOOK

By removing a jutting bar counter, the design team made room for a wood bench built in under the windows in the breakfast nook. Yellow chairs match those spotted in a Palm Springs hotel. Pillows were made from the homeowner's collection of textiles.

The new outdoor living room has a pergola with a robust Prairie-inspired design. Bricks came from the last batch made by a defunct brickworks.

RIGHT Reproduction pedestal sinks replaced a single original, which moved to the new bath in the basement. The vintage wall tile was rescued. The original mirrored door was replicated for the second sink, and the two flank a center mirror panel. **INSET** A missing original laundry chute was re-created with reference to one in a previous home.

A rear sunroom became a bedroom. Dark textiles counter the streaming sunlight. Modern accessories join an antique iron bed. **OPPOSITE** A former bedroom with original built-ins (out of sight) became a sitting area and closet. "It's my getaway reading nook," says the homeowner.

Original Tile
WORTH KEEPING

The owners wanted to move the upstairs sink to a new bathroom in the basement, making room for twin sinks in the upstairs bath. How it happened:

→ **CAREFUL DEMO** Unable to match the 1915 tile, they decided to save the old tile by cutting out a large section of the sink wall, including the "mud" or mortar bed that underlies it.

→ **REVERSAL** The tile was flipped over on its face, and score cuts were made through the mortar bed to free up individual tiles.

→ **HIDING A RAID** Additional tile was removed from the facing wall in similar fashion. The area is now hidden behind a custom-built, freestanding storage cabinet in a period design.

→ **SMALLER REPAIRS** Broken individual floor and wall tiles were chipped out and replaced with salvaged tiles.

out and simply painting the ca. 1990 dark cabinetry white. She designed a cornice atop the cabinets that reaches the ceiling with crown moulding, tying this room to the rest of the house.

As Arciform worked on new living space in the basement, Chelly suggested the couple work with Lord Interior Design—as Nikki and David have tastes that sometime diverge. "Chelly understood Nikki and I are very hands-on," David says. "We're not designers or architects, but we're proactive, searching for materials and fixtures. Since Nikki and I come from two different directions, we were happy to discover that our collaborative designers respect old houses."

With its original tiled fireplace and rich mahogany wainscoting, the library now has antique seating reupholstered with Kravet velvet and paired with colorful Christiane Millinger rugs. The cloud ceiling paper by Cole & Son calls attention to the cornice treatment. Designer Arlene Lord further infused the staid room with whimsy when she added Steve Payne's digitized portraits of 19th-century Russian generals whose heads were replaced with those of celebrities including Bill Murray.

The formal dining room is dramatic. Original cornices pop against dark grey walls; a floor-to-ceiling antique copper French mirror accompanies a colorful Ushio Shinohara painting.

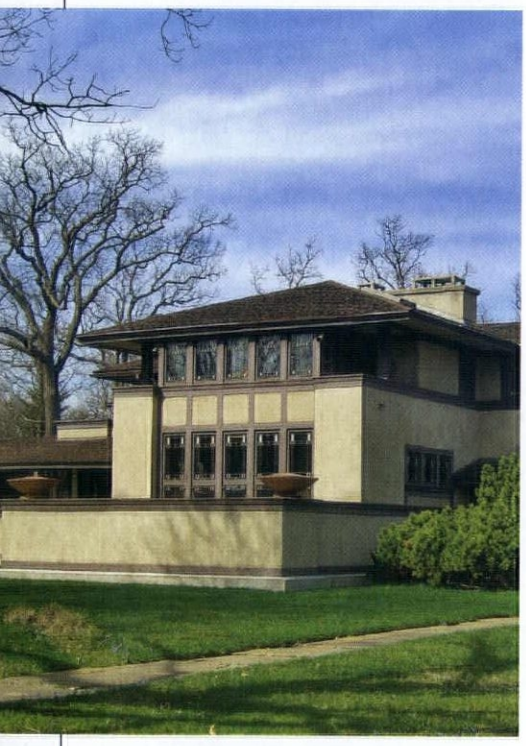
While David supervised interior work, Nikki took charge of working with landscape designer Michael Schultz to create the outdoor entertainment area and landscaping. "Even though there's no fence, a hedge lends enclosure while maintaining a sense of space," Nikki says appreciatively.

FOR RESOURCES, SEE PAGE 103.

PRAIRIE SCHOOL HOUSES

A PHENOMENON 1901–1919 CHANGED DOMESTIC ARCHITECTURE FOREVER. By Patricia Poore

Architect Louis Sullivan's teachings and philosophy were the inspiration for the school of architecture that began in 1890s Chicago. Frank Lloyd Wright set the standards for the genre, which was based on the tenets of the Arts & Crafts movement. (Indeed, Gustav Stickley embraced the designs of the Prairie School, publishing Wright and others early on in the pages of *The Craftsman* magazine.) Yet it was, on purpose and by design, a Midwestern style, "modern" and "progressive," and linked to the broad landscape of the prairie.



BELIEVING THAT Victorian rooms were boxy and confining, Wright—building on such precedent as H.H. Richardson's designs and those of architects who developed the Shingle Style—redefined the American house, creating open, free-flowing space. These interiors were dramatic and even shocking with their open floor plans (often centered around a large central chimney), their rows of small windows, and their one-storey projections. Architects who worked with and around Wright over the next 25 years developed a style that became prevalent throughout the Midwest, in Minneapolis, Milwaukee, Madison, and Des Moines.

The style's influence was far-ranging, making it popular from Kansas to Texas and reaching all areas of the country as well as northern Europe and Australia. It revolutionized the 20th-century domestic interior. Lowered ceilings, using a change in level to demarcate space, open planning, and indirect lighting—all of these modern attributes can be traced to Prairie School houses. It helped that the *Ladies Home Journal* in 1901 published an article with a plan by Wright, with the headline "Home in a Prairie Town." (Thus was the name coined, cemented by the publication in 1957 of his doctoral dissertation "The Prairie School" by H. Allen Brooks.)

The look spread through pattern books. In Radford's widely distributed books, for example, many designs featured smooth stucco, horizontal banding, low projecting roofs, Prairie windows, and abstract ornament. The ubiquitous bungalow books published in this same period often included houses labeled "Midwest Bungalow" or something similar, which were

LEFT Wright's breakthrough Ward W. Willits house (1901, Highland Park, Ill.) has a cruciform plan with wings radiating from a cubic core. It is a symphony of horizontal and vertical, indoors and out, architecture and utility.

the HALLMARKS

- **HORIZONTAL** emphasis acknowledges the flat prairie lands. Massing is horizontal, and so are treatments such as porches, ribbon windows, and string courses. Low-pitched roofs, hipped or nearly flat, extend the horizontality, as do their overhanging eaves.
- **CUBIC** or otherwise geometric form is prevalent in both overall massing and details. The Chicago houses were often wood-frame and stucco, though Prairie influence also shows up in brick and clapboarded or shingled houses.
- **WINDOW PROPORTIONS** are different from those of the 19th century. Look for vertical muntin patterns in sash, and narrow windows in bands that create a horizontal expanse. Geometric or abstract art glass (in the manner of Wright) was mass-produced.
- **ORNAMENT IS SPARSE** and integral; look for abstract forms molded into concrete pillars, for example, rather than classical ornament or decorative sawn wood. Diamonds or lozenges and pendants show up; prows and Romanesque arches are not uncommon.

TEEMU008/WIKIPEDIA; ALL ILLUSTRATIONS

THE PRAIRIE SCHOOL

Prairie School and Prairie-style houses still seem modern in their massing and materials. Dwellings built from Chicago to Kansas City and Des Moines incorporated such Prairie details as grouped windows, a low-walled porch and stoop, and geometric ornament.

LEFT Art-glass light screens are patterned after originals in the addition to a 1914 house by John Van Bergen. Note the concrete slab "capitals" on piers of brick with raked joints.

ABOVE At the Purcell–Cutts House in Minneapolis, designed by Purcell, Feick & Elmslie in 1913, a mural of flying herons by famed illustrator Charles Livingston Bull merges with arched, flat trim over a modern masonry fireplace. **LEFT** A nearly continuous ribbon of art-glass windows runs beneath the deep eaves of Wright's Arthur Heurtley House (1902) in Oak Park. **OPPOSITE** This 1916 FLW-designed house in Milwaukee was redecorated by Wright in 1955.

clearly derived from the Chicago School. And if half the American Foursquares in the country are Colonial Revival, the other half surely have Prairie lineage: you can see it in their porch roofs and piers, grouped windows, articulated water tables, and detailing.

The Midwest has experienced a surge of interest in Prairie School architecture. The houses are being restored, added to, and copied. Not all of these are famous houses by Wright—or Purcell & Elmslie, George W. Maher, or Tallmadge and Watson. In the period 1900 to 1920, many architects and even spec builders put up homes in the regional style. In a more recent architectural survey, the Prairie Style was picked as the favorite style for "dream houses," pointing to a robust revival. Low houses with sheltering eaves and open-plan interiors are being built from New England to California.

Wright's houses were stark and startling when he designed them at the end of the Victorian era. But he was ahead of his time. Now the horizontal informality seems familiar and relaxed.

PRAIRIE HOUSE **INTERIORS**

Prairie School interiors are of a piece with the exterior geometry and motifs. Horizontal emphasis, grouped windows (often with geometric leaded glass), and integrated architecture continue inside. Seating, storage, and lighting are often built into the architecture of rooms, keeping them uncluttered. Surfaces are generally plain (not papered) and color schemes are neutral, monochromatic, or analogous (i.e., coral, orange, and persimmon; or blue-greens with greenish blues). Prairie-style motifs found their way into builder's houses, including foursquares and bungalows, usually in the form of ceiling beams and horizontal woodwork bands, lighting design, and unembellished brick fireplaces.

Prairie School houses introduced innovations that became conventions in later building. Examples include raised hearths, lowered ceilings and level changes within the house, built-in furniture, indirect lighting, open floor plans, and, significantly, the kitchen as an extension of the living area. These modern houses truly changed the 20th-century residential interior, especially in the 1950s and continuing through today.

RIGHT Prairie School furniture bears a strong relationship to Craftsman styles.

CLOCKWISE FROM TOP LEFT: BOB SHIMER; MINNEAPOLIS INSTITUTE OF ART; IVOSHANDOR/

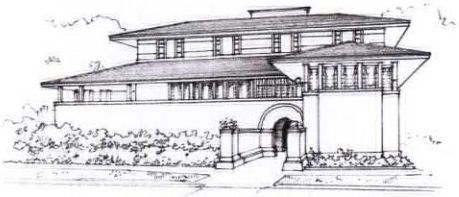
A Prairie Home *Library*

- **FRANK LLOYD WRIGHT: THE ROOMS Interiors and Decorative Arts** by Margo Stipe (Rizzoli 2014) Intimate immersion inside the early Prairie houses, plus Fallingwater, Hollyhock House, and more.
- **FRANK LLOYD WRIGHT PRAIRIE HOUSES** by Alan Hess (Rizzoli 2006) Interiors and details of over 70 extant buildings of the Prairie School years. How Wright broke from Beaux Arts symmetry to create "a tartan plaid of main spaces and secondary spaces, of public rooms and circulation spaces"—with brilliant results.
- **THE PRAIRIE SCHOOL: Frank Lloyd Wright and his Midwest Contemporaries** by H. Allen Brooks (Norton 2006) From its beginning to its end, the Prairie School beyond Wright. Discusses the architects' various contributions.
- **PURCELL & ELMSLIE, Prairie Progressive Architects** by David Gebhard (Gibbs Smith 2006) Comprehensive look at the work of Wright contemporaries William Gray Purcell and George Grant Elmslie in Chicago. Photos record the appeal of simple forms, textures, and organic decoration.
- **HOMETOWN ARCHITECT: The Complete Buildings of Frank Lloyd Wright in Oak Park and River Forest, Illinois** by Patrick F. Cannon (Pomegranate 2006) Houses 1887–1913; this book is "the pilgrimage" documenting 27 Wright houses in Oak Park and River Forest. Photos include interiors.
- **FRANK LLOYD WRIGHT: THE HOUSES** by Alan Hess (Rizzoli 2005) From the 1908 Prairie School Robie house in Chicago through his textile-block houses in Los Angeles, and on to Fallingwater and Taliesin West, here are FLW's residential commissions all in one *huge* volume.
- **FRANK LLOYD WRIGHT'S INTERIORS** by Thomas A. Heinz (Gramercy Books 2002) Shown are 1,000 interiors, including houses and public and corporate buildings, from throughout Wright's career. Find horizontal lines, natural elements, concrete, and brilliant use of three dimensions.

RECOMMENDATIONS AND LINKS at oldhouseonline.com/prairie-style-books

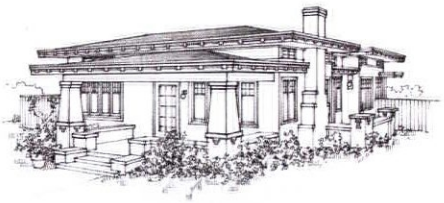
PRAIRIE *sub-types*

The widely published designs of Prairie School architects affected residential design and more typical houses around the country.



PRAIRIE SCHOOL
The Frank Thomas House, 1901, is among the first of Wright's mature Prairie School designs in Oak Park, Illinois.

PRAIRIE FOURSQUARE
In the Midwest and elsewhere, many of the era's American Foursquares incorporated the "modern" motifs and materials of Prairie School houses.



PRAIRIE BUNGALOW
One-storey with a porch—but this house in California also sports near-flat roofs, stucco, and horizontal planes.

PRAIRIE REVIVAL
A new house in "Modern Prairie Style" revives recognized forms: a low hipped roof, an enclosed forecourt, Chicago-derived windows, and a prow.

A Prairie Foursquare IN MEMPHIS

THE 1903 HOUSE IN MEMPHIS, TENNESSEE, IS A BOLDLY DETAILED EXAMPLE OF THE MIDWEST PRAIRIE SCHOOL GENRE ON THE FAMILIAR FOURSQUARE TYPE. THE WELL-PRESERVED HOUSE HAS NEVER LOOKED BETTER THAN NOW. **BY REGINA COLE / PHOTOS BY GRIDLEY + GRAVES**

AN EDUCATOR who grew up in old houses, Matthew Domas is partial to stained glass. When he encountered the front door of this house in Memphis, he was smitten. Having married in 2003, he and Elizabeth were looking for a home where they could raise children. Elizabeth, a co-owner of a nursing business, grew up near New Orleans. Although its simplicity reminded her of her home city's architecture, she wasn't convinced that the neglected house could be brought back.

"It was in terrible shape," she says. "Matthew had to convince me."

The house was built in 1903—a 3,800-square-foot, 2 ½- storey foursquare in the city's Central Gardens neighborhood. Matthew and Elizabeth, who bought it in 2005, installed new wiring, a new roof, new gutters, and new landscaping. Elizabeth designed a kitchen that was enlarged with space taken from a small back porch. Today, they live here with their children Nolan, 12, Anna Caroline, 10, and their dogs, Mid Town Brown, a mutt, and Yorkshire terrier Sir Otis Stax.

"We touched every room during our restoration," Elizabeth says.

ABOVE Built in 1903, the Prairie-style American Foursquare was built in materials including brick, stucco, and wood. Details include corner quoins and brackets in the eaves. **OPPOSITE** French doors lead from the kitchen to a small deck.

EASY EXPANSION

These owners enlarged the kitchen by taking space from a small back porch. A discrepancy in ceiling heights is a record of that original configuration. A mosaic-tile backsplash is a colorful focal point.

Inherited furniture and pottery and antique lamps furnish the living room, where an overmantel provides extra display space.

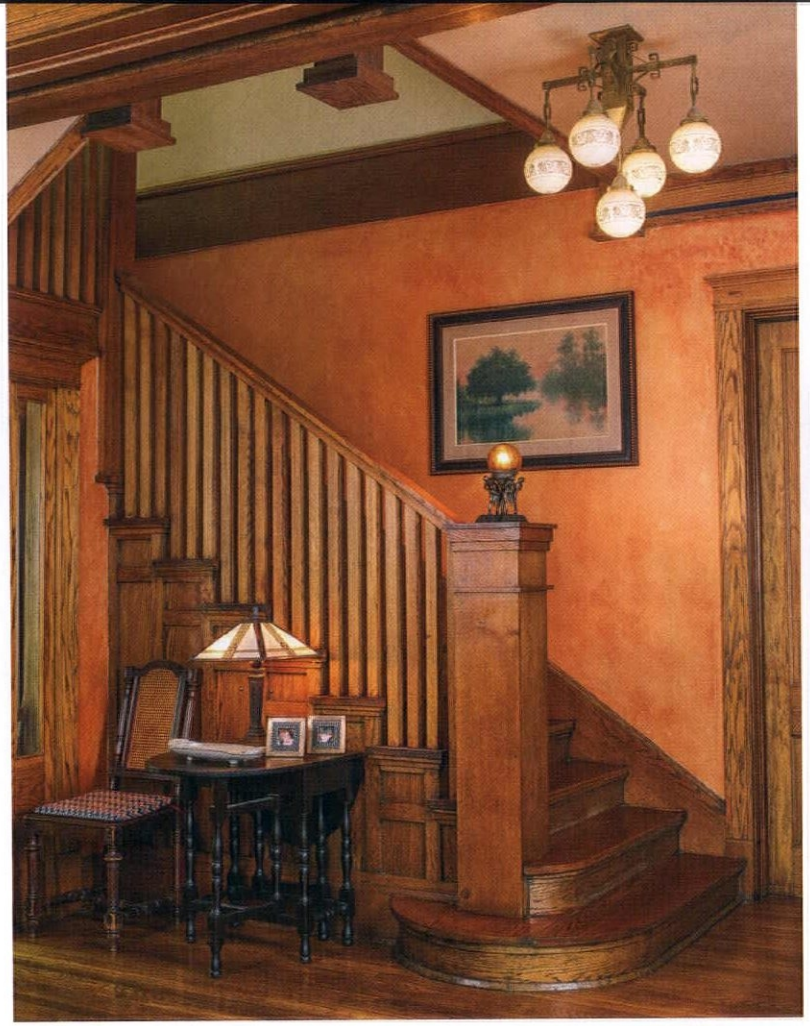
PLAIN BUT BOLD TRIM
Comfortable and warm, the living room glows with quarter-sawn woodwork—which had been painted by a previous owner and then restored by a subsequent one. Large windows are uncurtained.

Baskets on the lower mantel were made by the Chitimacha tribe in Louisiana. The oak armchairs are English Arts & Crafts antiques. To the right of the fireplace is a small "possible bag" made by the Sioux or Arapaho.

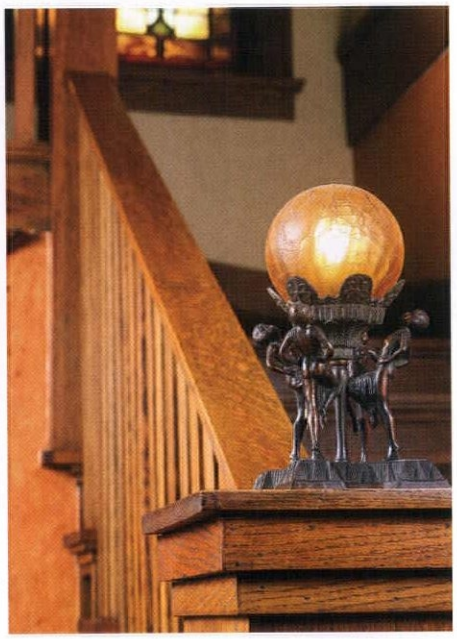
More Online

A tour of Arts & Crafts fireplaces: **oldhouseonline.com/interiors-and-decor/fireplace-ideas-for-bungalows**

An inherited table fits the dining room, which boasts its original chandelier and stained-glass transoms. The ca. 1840 portrait depicts the then-owner of Chalmette Plantation in Louisiana.



LEFT The five-globe chandelier in the stair hall, a prized survivor, is original to the house. The stair is located at the center of the house. **BELOW** The fanciful bronze and glass fixture on the newel post was a compatible find discovered at an antiques shop.



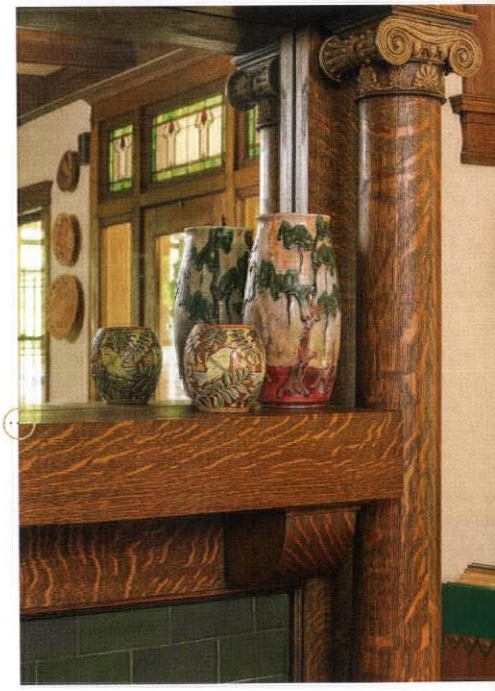
A RICH **INHERITANCE**

Both Matthew and Elizabeth Domas come from collecting families. Elizabeth's grandmother collected Arts & Crafts pottery long before it became fashionable, and Matthew's parents sought out Native American baskets, pottery, and art. In particular, they collected the work of the Chitimacha tribe of Louisiana. • "It's wonderful when your forebears collected things that appeal to us today," Matthew says. "The pottery and the Indian art they passed down to us are not only beautiful, but also record their aesthetic and their appreciation for objects that reflect an area's culture and history." • As Arts & Crafts movement pioneers knew, American Indian art is perfectly suited to the architecture of the period. Native, vernacular, handcrafted, and functional, with bold colors and patterns, it is an antecedent of the language of Arts & Crafts.

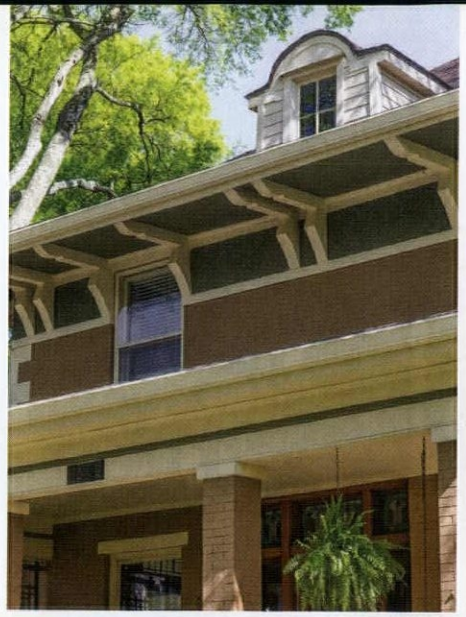
Her husband describes what he knows of its history: "The house was built for a lady named Kate Long, from Arkansas; her father was a state senator. It was later sold to Isaac Sellers, a whiskey broker, who died in 1913. After that, it was split into two rental units and stayed that way for some time.

"When we bought it, the house was again a one-family, but most of the stained glass was covered with black paint. The exterior was bland; architectural elements were all painted the same color so that you couldn't really see the varied and interesting exterior details. At some point," Matthew adds, "all the quarter-sawn oak interior woodwork had been painted. Fortunately for us, a previous owner stripped it and brought it back to its original appearance."

"This house, which has an elongated foursquare plan, was a custom build," Elizabeth says. "There's no other house like this. Also, in the 1880s, a fire destroyed much of Memphis, so older houses are rare here."



ABOVE Pottery collected by Elizabeth Domas's grandmother includes a smaller pot by Weller and a larger vase by Shadyside from New Orleans.



ABOVE While the stained-glass windows in the rest of the house are decidedly Arts & Crafts, the three-part window above the stair landing has the sinuous curves of Art Nouveau. This window may have been made in Chicago. **LEFT** A swing hangs on the porch, a pleasant perch for resting and watching passersby. **TOP** An early project was to accentuate exterior forms, emphasizing the horizontal banding and making visible the quoins, beadboard soffits, and dormer.

The front door leads directly into a 25-by-16-foot living room that runs the width of the house. The room is centered on a fireplace with a green tile surround and a mirrored, quarter-sawn oak overmantel. The fireplace is flanked by a pair of stained-glass windows, their design echoing that of the entry transoms.

"We think that the stained glass in the house might have come from Chicago," Matthew says, "especially when it comes to the three-part window in the stair landing. While the other glass patterns are Arts & Crafts, that design is Art Nouveau."

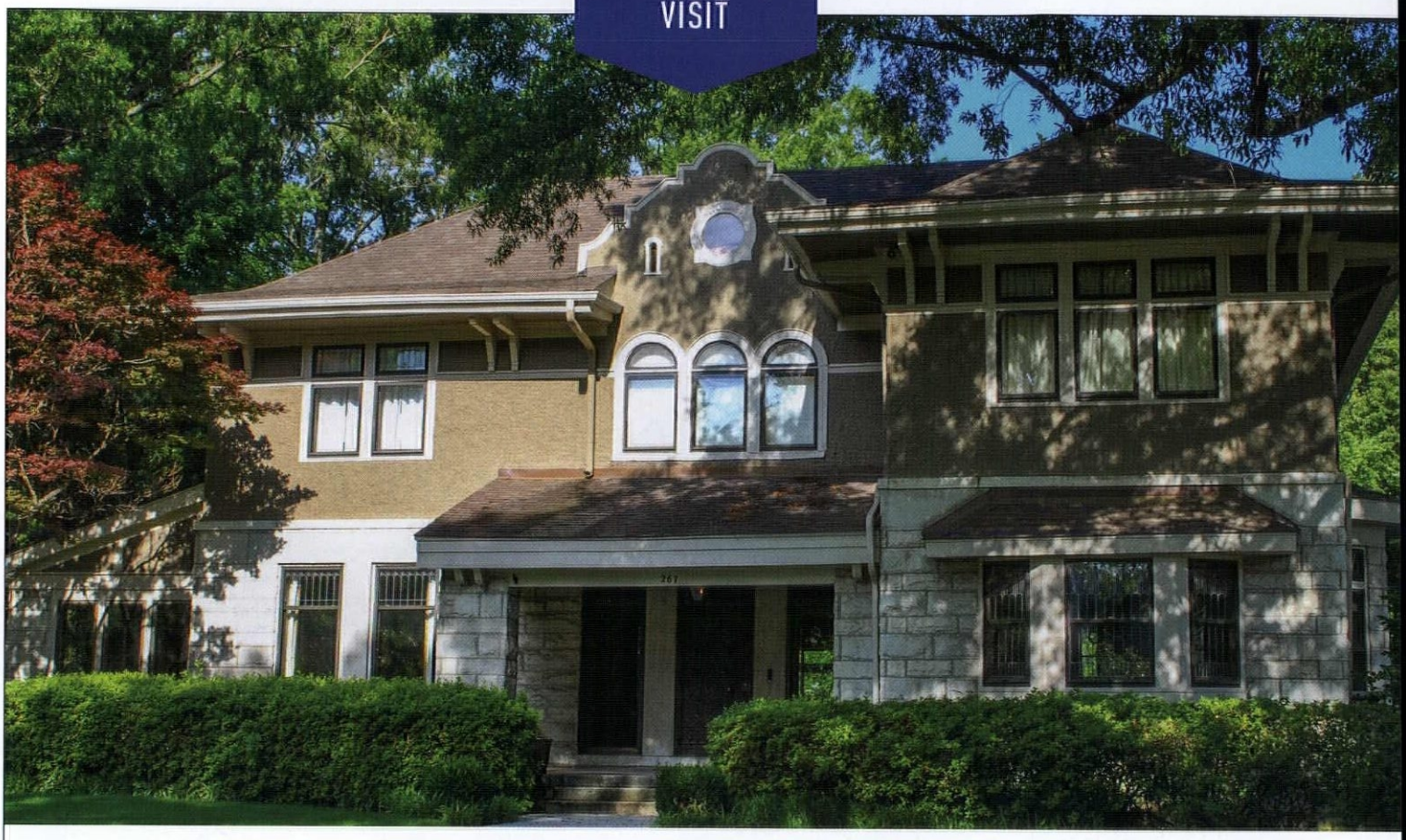
Beside the living room, the staircase terminates in a small foyer that boasts one of the house's original elements, a chandelier with five large glass globes. The fanciful bronze and glass newel light, however, was a found by Elizabeth to replace an original long gone.

The other original chandelier hangs over the dining table. The dining-room windows have the same stained-glass transoms as those in the living room. In the small library, pivoting square windows have a simpler medievalist, shield-inspired pattern.

When she chose colors for the rooms, Elizabeth took her cues from the stained glass. The walls are done in soft tones of green, pink, and ochre.

"I took the curtains down to help bring the outside in," she says. "And when we rebuilt the kitchen, I chose goldenrod-yellow walls, with red for the island, and I added a multicolored mosaic glass backsplash. I love a kitchen with color—this is my happy place." She and her husband replaced the kitchen's green and white linoleum with new oak flooring and topped the white base cabinets and red island with black granite counters. A pair of French doors leads to a small deck.

Pillows covered in Native American fabrics accent a pair of leather-upholstered armchairs. The square windows of the period open like awning windows.



WALKING IN MEMPHIS

IN THIS STORIED CITY, A DEFIANTLY BEAUTIFUL NEIGHBORHOOD IS NOT TO BE MISSED. By Regina Cole

"Realtors don't show people this neighborhood—you have to find it," says Barbara Viser. She's is talking about the 83-block section of midtown Memphis called Central Gardens. Originally part of the estate of Solomon Rozelle, who settled in Shelby County in 1815 on 1600 acres of then-wilderness, Central Gardens is one of the country's best old-house neighborhoods. It's truly a showcase of varied, late-19th- and early-20th-century domestic architecture.

The area was developed between 1850 and 1930, and by 1900 it was called "the newest, most prestigious neighborhood" in Memphis. Central Gardens is made up of several subdivisions, which include Merriman Park, Harbert Place, and Bonnie Crest, as well as several large estates that were subdivided.

"The boom years were between 1900 and 1929," Viser says. "That's when most of the area was built up with homes, from elegant mansions to Queen Anne cottages and cozy bungalows. A great many are American Foursquares."

With a few exceptions, the architecture is more mid-American than Southern; according to architectural historian Vincent Scully, Central Gardens houses bear a closer resemblance to those in Oak Park, Illinois, than to those in Natchez, Mississippi. In 2008, the neighborhood was designated a "level 3 arboretum" by the state of Tennessee, which means it has well over 90 different species of trees. The designation notes that "many of the trees are well over 80 years old."

Leafy and quiet, Central Gardens is close to the center of the city, much of it within walking distance. Residents are especially fond of the preponderance of

TOP The 1909 Mission Revival Boyle House is well known in the Central Gardens neighborhood. **BELOW** The area is populated by Tudors, Colonials, bungalows, and unique houses like this Craftsman cottage.

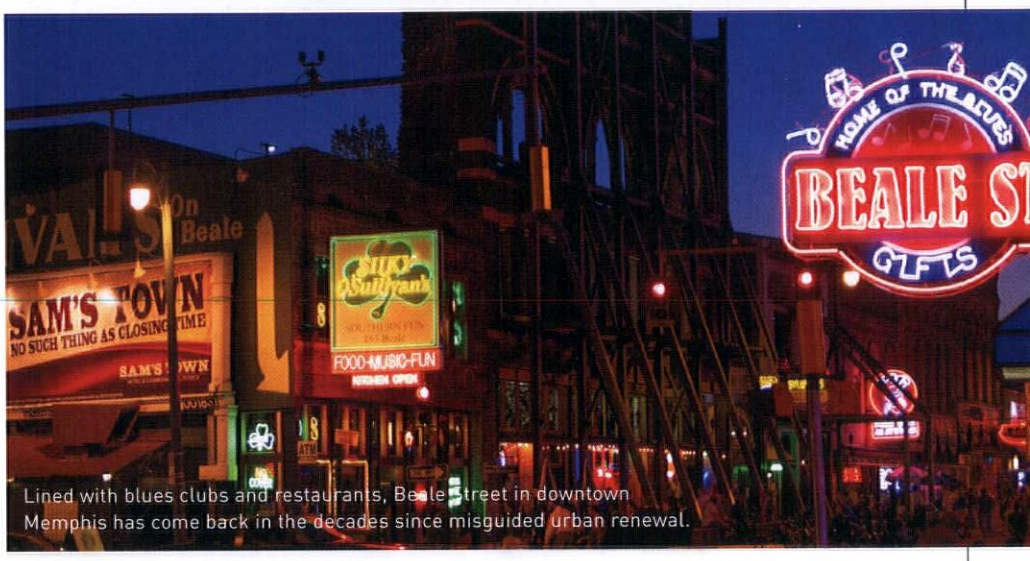
LEFT The Pearce House, built ca. 1911, is a gracious Colonial Revival dwelling. **BELOW** This style of this stunner might be described as Storybook English-Tudor Arts & Crafts.

front porches, which act as places to see and be seen. The annual house tour, which takes place in September, has been a popular event for 42 years.

In the middle of the 20th century, however, threats had come from several directions. "On Central Avenue, several beautiful old houses were torn down in the 1960s and replaced with apartment buildings," Viser explains. "The area was rezoned from residential to commercial, and a city councilman even wanted to remove the green median from Belvedere Boulevard in order to increase traffic flow."

Central Gardens homeowners mobilized and fought city hall. They got the zoning reversed to residential, thwarted the plan to turn Belvedere Boulevard into a thoroughfare, and, in the 1970s, got the whole neighborhood listed on the National Register of Historic Places. Ever since, the Central Gardens Association has been a vigilant guardian of the houses and trees, as well as sponsor of the house tour.

"We have managed to hold on to an urban neighborhood with an extraordinary sense of place," Barbara Viser says. "You can easily imagine yourself in an earlier time here, with people sitting on their front porches, watching their children play in the street and greeting neighbors as they walk by."



Lined with blues clubs and restaurants, Beale Street in downtown Memphis has come back in the decades since misguided urban renewal.

MORE IN MEMPHIS

Many of the attractions that bring visitors to Memphis are close to Central Gardens. The **National Civil Rights Museum** at the Lorraine Motel, where Dr. Martin Luther King Jr. was assassinated in 1968, is 3.4 miles away—a nice long walk or a 10-minute bicycle ride. **Beale Street**, closed to traffic in the evenings so that revelers can spill out of the music clubs and dance in the street, is 2 ½ miles down Peabody Avenue. **Sun Studio**, where Elvis Presley made his first record, is two miles from Central Gardens, as is the **Stax Museum of American Soul Music**.

Other Memphis attractions include the **Metal Museum**, the **Rock 'n' Soul Museum** . . . and of course **Graceland**, the vast complex that has metastasized from Elvis Presley's home.

One charming event takes place daily at the **Peabody Hotel**, where a flock of ducks descends from a rooftop duck condo to swim in the lobby fountain every morning. At five p.m., guided by a "duckmaster" sporting a uniform with duck-shaped epaulettes, the birds walk the red carpet, ride up in the elevator, and rest up from their daily exertion of looking cute to entertain hotel guests.

COURTESY CENTRAL GARDENS ASSOCIATION; H. MICHAEL MILEY/WKICOMMONS (CTR.)

modern CRAFTSMAN FOR A NEW KITCHEN

To replace nondescript space in an old house, an architect designs a hard-working "modern Craftsman" kitchen for a friend who has strong ideas about design and function.

STORY AND PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

"WHAT'S NOT to love about Arts & Crafts?" asks the homeowner. She's enthusiastic about this modern Craftsman-influenced update of the kitchen in her ca. 1900 Connecticut house. "I'm inclined towards a plain style with simple lines ... I have a penchant for natural materials and things that are handmade."

Steve Marchetti, a Manhattan-based architect, followed her preferences when he designed this fresh kitchen for Lynn, his longtime friend. Besides her predilection for all things Stickley, Lynn bakes bread and fancies old-fashioned farmhouse kitchens.

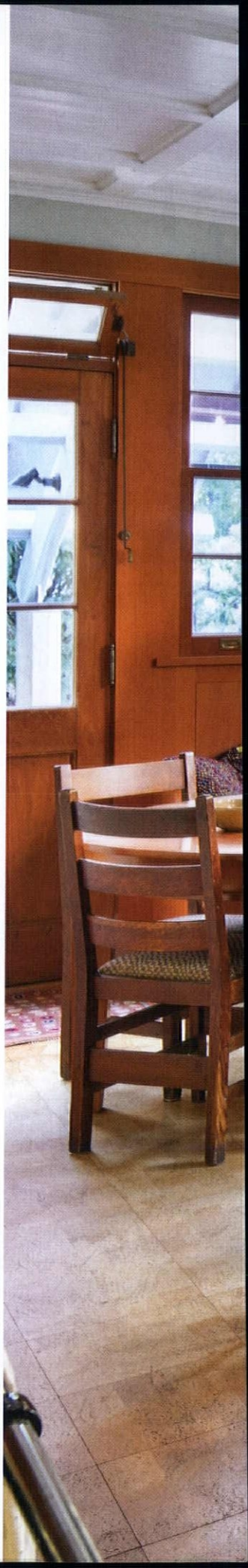
"Steve was my interpreter and guiding hand, able to create a kitchen completely sympathetic to our tastes," Lynn says. Her family moved to this house in 2010, arriving with an enormous AGA stove she'd had for 20 years, along with a collection of Arts & Crafts furnishings.

The architecture of the house is not specifically Arts & Crafts, though its spirit is, and now the appearance is more closely aligned. As Lynn describes it, the kitchen—once "totally nondescript"—is now "happy and coherent," and streamlined in the way of early modern homes. The baker-friendly room even manages to be somewhat like Lynn's grandma's kitchen.

Steve Marchetti explains that they wanted the kitchen to look "not too fitted, and as un-continuous as possible." So he varied the heights of the countertops, referencing the unmatched furniture of vintage kitchens. The apron-front sink is a type often called a "farmhouse sink" for its resemblance to the old porcelain-on-cast-iron sinks. A Sub-Zero refrigerator has that quasi-icebox appearance.

Marchetti designed an expansive island with ample space to lay out all the ingredients for baking Lynn's specialty, sourdough bread. Fine, custom woodworking distinguishes the piece, which is made of vertical-grain Douglas fir. The counters are soapstone, which Lynn regularly oils for consistent color. A slab of marble, used for rolling out dough, is tucked into a compartment. "Our kitchen works especially well when several people are cooking together," Lynn says, "because the island has its own sink, accessible from both sides, and there's a prep sink in the perimeter counter."

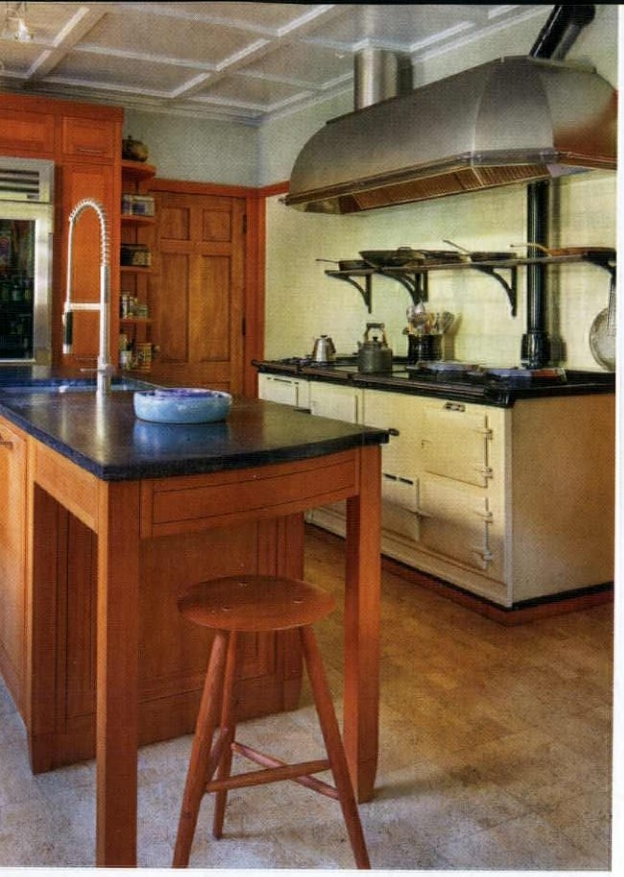
The dominating feature of the kitchen is the formidable, cream-colored AGA cooker, accompanied by its "canoe": a custom-made, nickel-

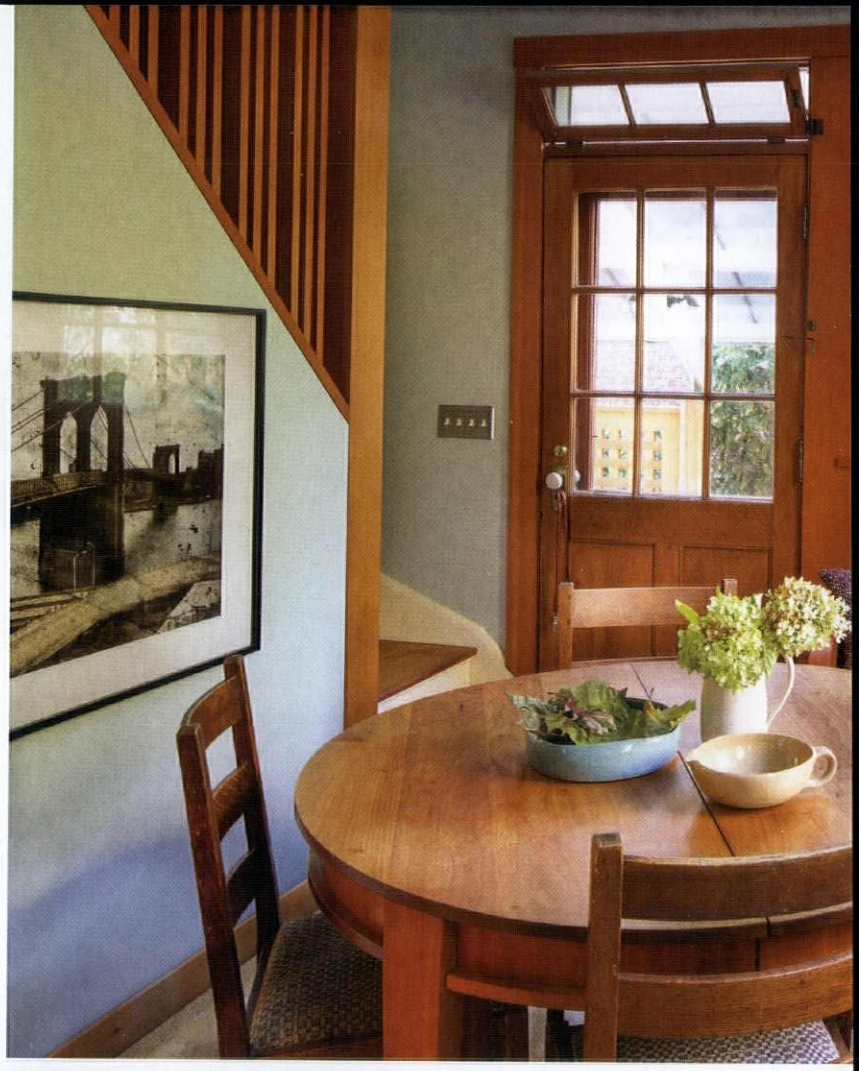


A CRISP UPDATE OF FARMHOUSE

Floating wood shelves have no brackets, so there's nothing to distract the eye from the collection of pottery and dishware. The panels-and-straps ceiling, big porcelain sink, and oiled soapstone countertops are traditional.

The new space is a functional blend of old and new, where soapstone and subway tile, a battened ceiling and vintage Stickley chairs coexist with open shelves and modern lighting.



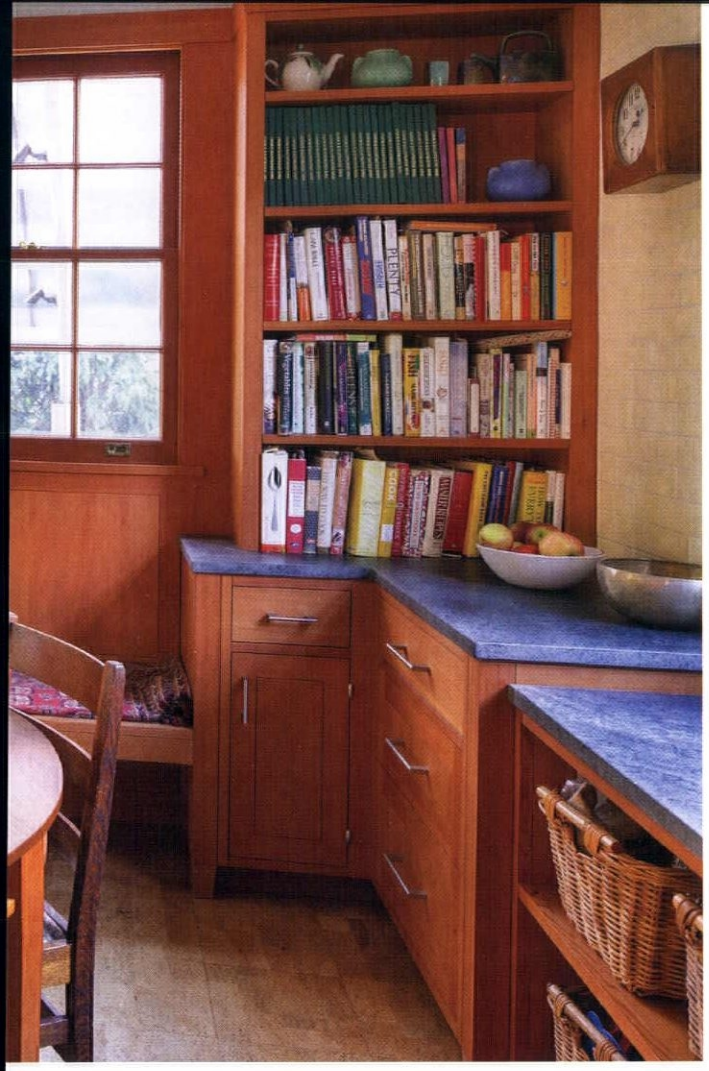


ABOVE Two venerable AGA cookers create one large range, perfect in this baker's kitchen. **RIGHT** At one end of the room, a custom cherry table of English design is accompanied by vintage Stickley chairs.

LEFT The old transom window was restored and new handcrafted sash made for the original windows. **OPPOSITE** (top) A collection of pottery stands out on floating shelves flanking the farmhouse-type sink. (bottom) The ca. 1900 house in Connecticut has a combination of English Arts & Crafts and Neoclassical design. Rear façade: a pergola-roofed porte-cochère leads to the kitchen.

More Online

About kitchen stoves: **oldhouseonline.com/kitchens-and-baths-articles/how-to-choose-a-kitchen-stove**



"Without Steve Marchetti's combination of sympathy and **architectural rigor,** it could've become a big hodge-podge. We spend so many happy hours together in this kitchen."

plated range hood. Actually, the setup is two stoves set side by side, a big AGA and a smaller AGA Companion. Together they can bake six loaves at a time. "The constant warmth emanating from the AGA is so inviting, company is drawn to it like a magnet," Lynn says. "Sometimes we do have to bat people away from leaning on it when pots and pans are flying!"

Popular in England since their introduction in 1929, these cast-iron cookers, invented by the blind Swedish physicist Gustaf Dalen, are known to be tricky to operate, and take some getting used to. "Cooking on an AGA is intuitive," Lynn explains. "Instead of setting heat controls, you move the food around to the appropriate heat zone, cooking pretty much as our great-grandmothers did on coal stoves."

The room is big enough to accommodate a custom-made cherry table inspired by the work of English country-house architect Edwin Lutyens. A mix of Stickley chairs came from various basements and yard sales. "The kitchen table is the perfect place for guests to hang out and drink wine and kibbutz, and no one gets in the away," Lynn says.

NEW AMENITIES WITH A KITCHEN

A side porch was added outside the newly renovated kitchen, terminating in a sheltered room off the library. It's a resting spot "within earshot of the kitchen timer," the architect says.

The last thing they wanted was a drywall ceiling. Marchetti spec'd a retro farmhouse ceiling of panels and straps. The flooring is Lisbon cork, which Marchetti says is "heaven for your feet, cushioning them so you won't have to worry about varicose veins." Creamy tiled walls were chosen to play well with the AGA cookers.

MARCHETTI ALSO DESIGNED the handsome pergola-roofed car park outside the kitchen entrance, along with the porch that runs along the side of the house. There's no mudroom, just a compact window seat where one can sit to remove boots. The well-thought-out space is functional in every detail, yet aesthetically pleasing. Marchetti and his client say that a main inspiration was the Yale Center for British Art [designed by Louis Kahn and completed in 1974]: "one of our favorite buildings in the world . . . We love its materials and palette, its restraint and yet its warmth."

The modern inspiration is well balanced by such gestures as the restoration of a transom window and handcrafted new sashes for the original windows.

ABOVE A side porch off the kitchen terminates in a screened room. **BELOW** In a bathroom designed by Steve Marchetti, fixtures including the steel soaking tub with a mahogany surround were custom-made according to the architect's design. The bathroom light fixture is a Josef Hoffmann-design reproduction made in Vienna.

FOR RESOURCES, SEE PAGE 103.

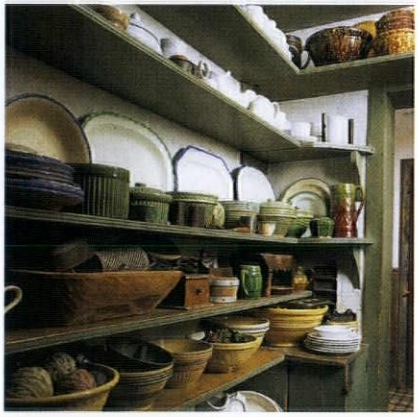
KITCHEN SHELVING

IDEAS FROM EVERY ERA

In the kitchen designed by Steve Marchetti (see previous pages), wooden shelves float against the white-tile wall—a modern, minimalist look that emphasizes the pottery collection. Open shelves have always made sense in the kitchen and pantry, keeping items visible and in reach. These are classic designs.

So Victorian: a fancy wood shelf is supported by chamfered braces; note the gallery around the perimeter.

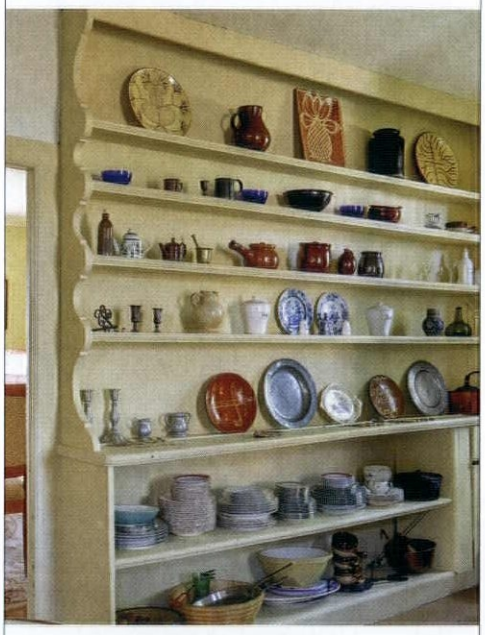
Stacked shelves on shaped wooden brackets are a staple. Rounded edges lend a finished look.



Open shelves return at the corner and rest on triangular brackets in a preserved 1830s pantry.

Architect Sandra Vitzthum found inspiration in a drawing by household-scientist Catherine Beecher.

In a Victorian Revival kitchen, each ornamental pine shelf also has pegs on the backer board.



An original built-in hutch in the keeping room of a 1797 house in Maine now serves as the butler's pantry. Open shelves are joined to decoratively cut end pieces, with a simple box cabinet below.

Decorative iron brackets support a single wood shelf in a large Victorian kitchen.

COL. 1: LINDA SVENDSEN ARCHIVE; GROSS & DALEY PHOTO; ERIC ROTH. CTR: SANDY AGRAFIOTIS
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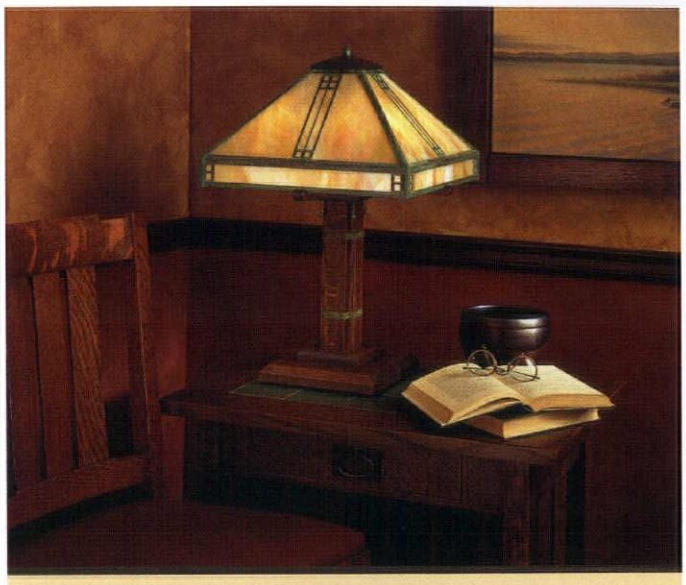

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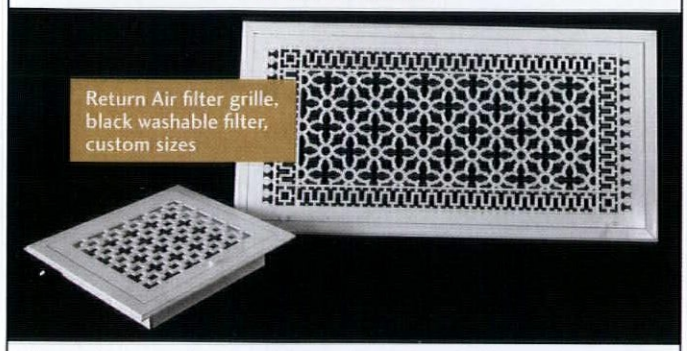

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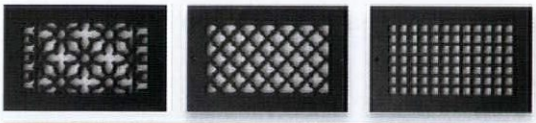

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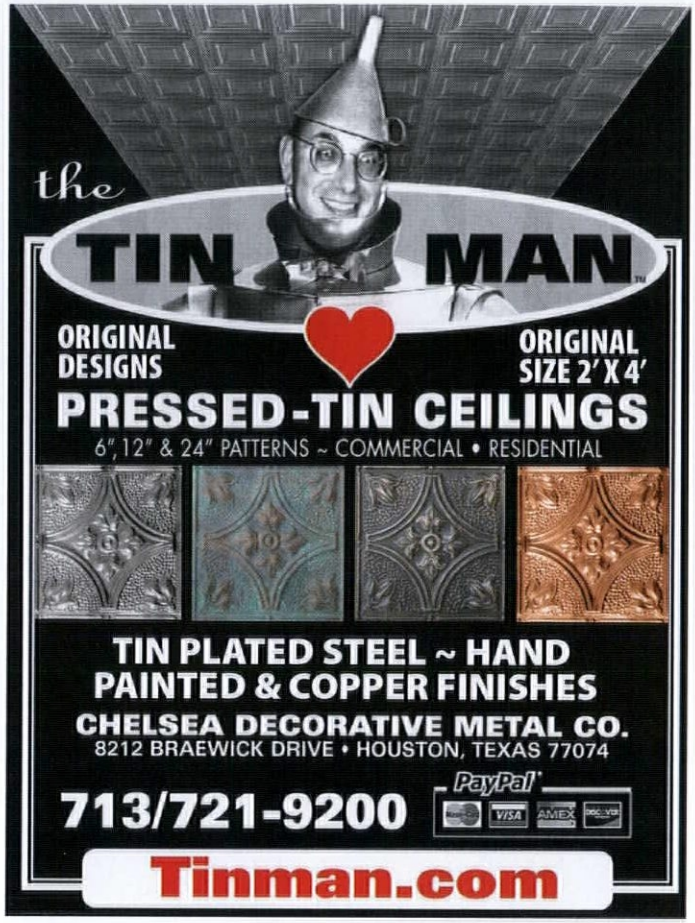

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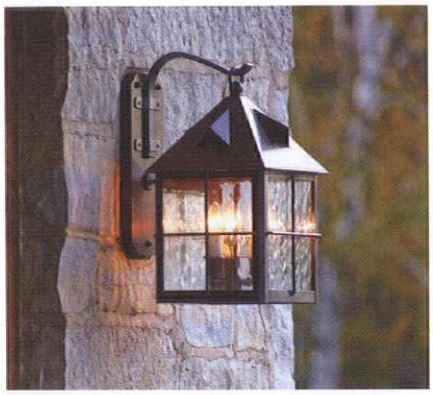

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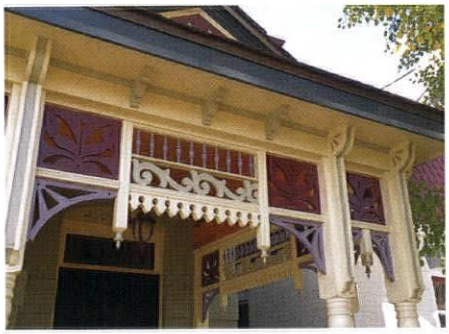

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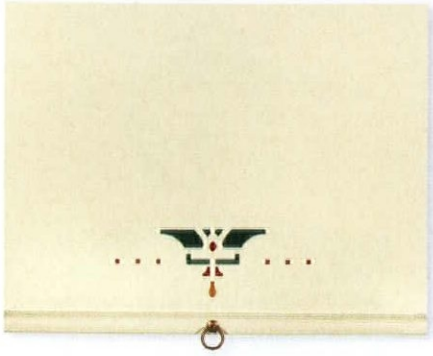

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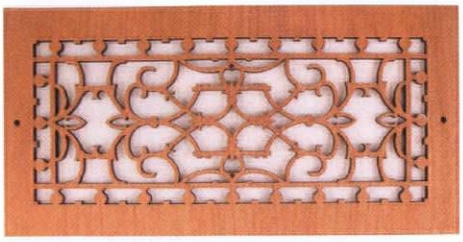

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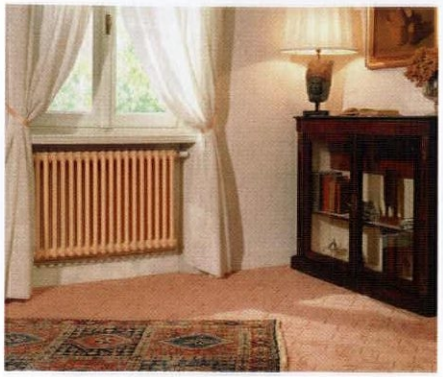

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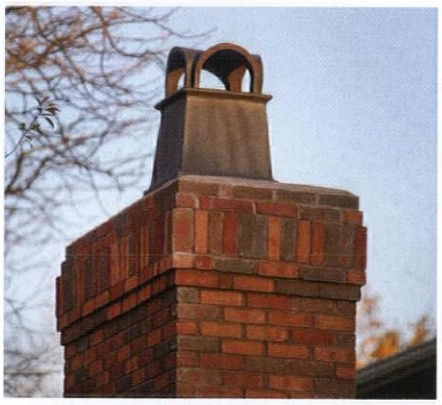

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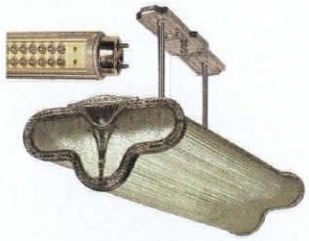

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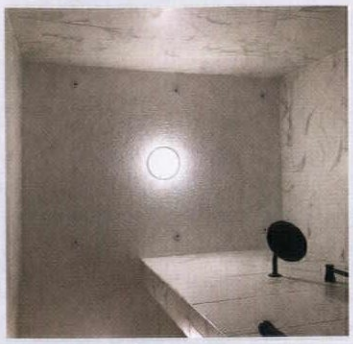

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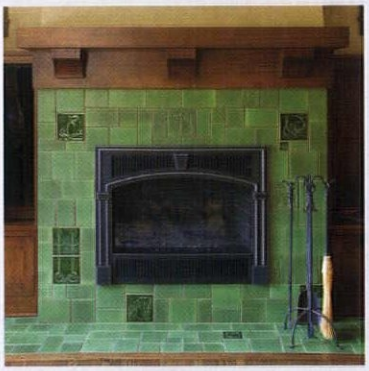

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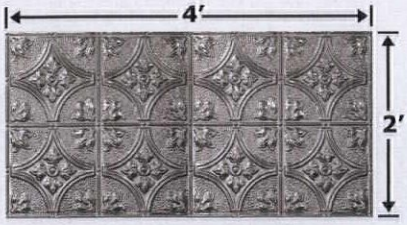

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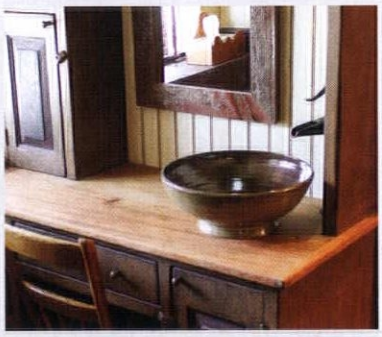

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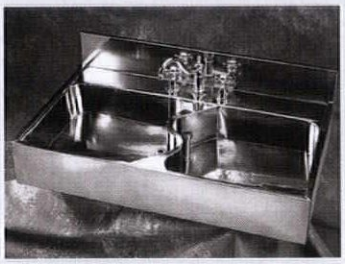

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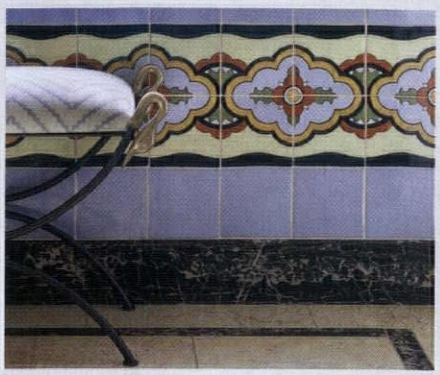

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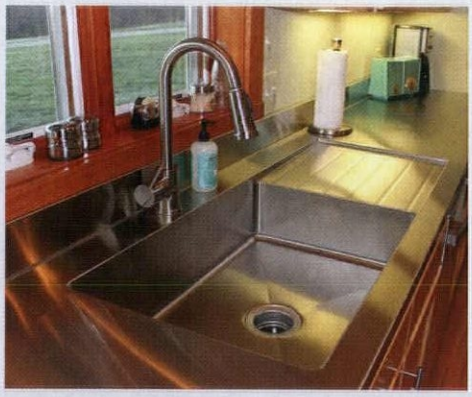

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California Pottery and Tile Works calpot.com *Malibu & Catalina traditions* **Fireclay Tile** fireclaytile.com *California & Moorish designs* **Malibu Ceramic Works** malibuceramicworks.com *Malibu/Catalina, Hispano-Moresque, Batchelder-reproduction, etc.* **Mission Tile West** missiontilewest.com *Large retailer of hand-crafted ceramic & terra-cotta tiles in California/Southwest styles* **Native Tile & Ceramics** nativetile.com *California tile for fireplace, floor, kitchen & bath, fountains* **Pasadena Craftsman Tile** pasadenacraftsmantile.com *Original & Batchelder-reproduction handcrafted ceramic tiles* **RTK Studios** rtkstudios.com *California field & trim decos, murals*

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HYDRONIC RADIATORS
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COVERS
Arsco Custom Metals beautifulradiators.com *Decorative metal covers for baseboard & radiator* **Fichman Furniture** fichman.com *Wood covers in period designs* **Monarch** monarchcovers.com *Furniture-like covers in steel* **Overboards** go-overboard.com *For baseboard units* **Wooden Radiator Cabinet** woodenradiatorcabinet.com *Shaker, Prairie, other designs*

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RESTORATION
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INTERIOR DESIGN
Arlene Lord, Kimberly Hodgin, **Lord Interior Design**, Lake Oswego: lordinteriordesign.com

LANDSCAPE DESIGN
Michael Schultz, Portland, OR: michaelschultz.com

DUMBWAITER
Silent Servant/Miller Mfg. silentservant.com

PORTHOLES
other models at **Everything Nautical** everythingnautical.com

FURNISHINGS
dining chairs, misc. tables & lamps **Hive** hivemodern.com

RUGS
Christiane Millinger christianemillinger.com
p. 66 **PAPER** 'Cloud Ceiling' **Cole & Son** through **Wallpaper Direct** wallpaperdirect.com **LINENS** **School House Electric** schoolhouse.com
p. 67 **SOFA TABLE** **The Joinery** thejoinery.com

PRAIRIE SCHOOL STYLE

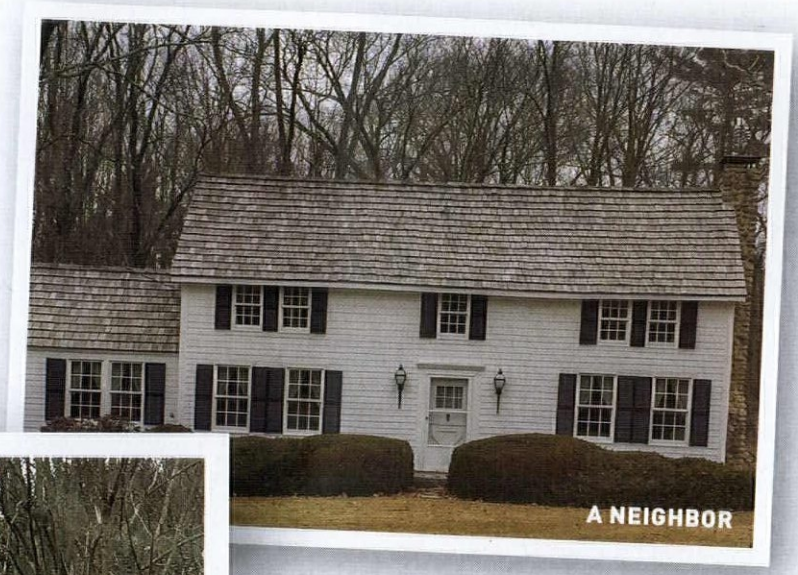
p. 72 **CHAIR** 'Prairie Chair' HS0052 **Mission Concepts, Inc.** missionconceptsinc.com
p. 73 **DESIGN** for revival house depicted in illustration Stephen Jaskowiak, **West Studio Architects**, Elmhurst, IL: prairiearchitect.com

CRAFTSMAN KITCHEN

CABINETS **Bryan Smallman**, New Haven, CT: bryansmallman.com **CHERRY TABLE** **Phil Brunwin**, Bethany, CT: bethanyguitars.com
WALL TILES
Pratt & Larson prattandlarson.com
CORK TILE FLOOR
Duro Design duro-design.com
p. 87 **FAUCETS** **Dornbracht** dornbracht.com
MONORAIL LIGHTING **Edge Lighting** edgelight ing.com
p. 88 **RANGES** Gas-fired **AGA,** small gas & electric **AGA** Companion agamarvel.com
HOOD **Rangecraft** rangecraft.com
STOOLS **Sawkille** sawkille.com
p. 91 **TILES** French Blue limestone **Ann Sacks** annsacks.com **TOILET/BIDET** **Porcher** porcher-us.com **BATH LAMP** **Woka Lamps**, Vienna: woka.com/en/

DON'T

... mix and match windows to replace originals. It doesn't matter whether "picture windows" or novelties are well made or cheap if they don't speak the same language as the building.



A NEIGHBOR

WIGGED-OUT WINDOWS

These two houses are in the same neighborhood in a New England town. Not that they were ever exactly the same: In the more intact example, the main block is a symmetrical "full house" with a center entry. The other appears to be a three-quarter house, its entry door flanked by a single window on one side and two on the other. At this point, though, it's hard to tell what happened during remodeling.

Two picture-window bays replaced original windows downstairs; the one in the wing calls unfortunate attention to the siding, which is corbeled out underneath. The story behind changes made upstairs is anyone's guess. Why remove double-hung windows to replace them with small lights that ruin the integrity of the façade while admitting less light? Someone thought octagons were intriguing, but once on the house they look like a wide-eyed stare. Wigged-out means discomposed. Perfect.

> "Eyeballs and teeth, like a grimace emoji!"
>
> **—Stephen Smith**

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